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THE

OXYRHYNCHUS PAPYRI

PART XXXII

EDITED WITH NOTES

BY

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PREFACE

THE principal genre of hitherto unknown Greek literature included in this volume is Greek choral lyric other than the lyric of tragedy. Parts of three once extensive papyrus manuscripts (**2617–2619**) can reasonably be attributed on grounds of language, metre, and content to Stesichorus; fragments of 16 others (**2620–2635**) are texts of anonymous choral lyric. There are parts of two commentaries (**2636–7**) on choral lyric, and additional fragments have come to light of an already published text (**2364**). The merit of identification rests with Mr. E. Lobel, who has also assembled the fragments and transcribed and annotated them with his accustomed precision and skill. The present volume is the twelfth in this series to contain Mr. Lobel's name on the title-page; in six of the twelve indeed it figures alone, while in the other six the major share of the work is his. On behalf of the world of scholarship, the general editors would like to salute a scholar who has elicited from torn-up manuscripts editions of new texts of Greek literature that are breath-taking in their quantity and in quality incomparable.

As epimetron it has been found convenient to add the texts of 14 papyrus manuscripts of Hesiod, *Theogony* (**2638–2651**), identified by Mr. Lobel, transcribed and annotated by Dr. M. L. West, who in another place has discussed their value for the Hesiodic tradition; and to reproduce two ink drawings (**2652–3**) which might be from an ancient edition of Menander, with a short note on them prepared by Turner.

The method of reproduction has been changed from collotype to offset-lithography employing a fine screen.

E. G. TURNER
T. C. SKEAT
*Joint Editors of the
Graeco-Roman Memoirs*

May 1966

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[1] Dates are A.D. unless explicitly marked as B.C.

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NOTE ON THE METHOD OF PUBLICATION

THE method of publication follows that adopted in Part XXVIII. As there, the dots indicating letters unread and, within square brackets, the estimated number of lost letters are printed slightly below the line. Corrections and annotations which appear to be in a different hand from that of the original scribe are printed in thick type. Square brackets [ ] indicate a lacuna, round brackets ( ) the resolution of a symbol or abbreviation, angular brackets ⟨ ⟩ a mistaken omission in the original, braces { } a superfluous letter or letters, double square brackets ⟦ ⟧ a deletion, the signs ` ´ an insertion above the line. Dots within brackets represent the estimated number of letters lost or deleted, dots outside brackets mutilated or otherwise illegible letters. Dots under letters indicate that the reading is doubtful. Letters not read or marked as doubtful in the literal transcript may be read or appear without the dot marking doubt in the reconstruction, if the context justifies this. Lastly, heavy Arabic numerals refer to Oxyrhynchus papyri printed in this and preceding volumes, ordinary numerals to lines, small Roman numerals to columns.

The abbreviations used are in the main identical with those in Liddell and Scott, *Greek–English Lexicon* (ninth ed.). It is hoped that any new ones will be self-explanatory.

NEW CLASSICAL FRAGMENTS

2617. STESICHORUS, Γηρυονηΐς?, AND OTHER PIECES?

In the following collection of fragments no quotation from a known author has been identified, but the language and metre of the better-preserved pieces seem to me to make their ascription to Stesichorus an acceptable hypothesis. The occurrence of the name Γαρυόνας in fr. 11 then makes it reasonable to assume that pieces of the Stesichorean composition called Γηρυονηΐς must be looked for and several other fragments are compatible with the assumption of this origin. Whether any other poem, or more than one, is represented, I see nothing to show. We have no information about the length of any Stesichorean composition. In fr. 7 ii a stichometric letter marks line 1300, but this is in the numeration of lines in the roll, and we do not know how many pieces the roll may have contained.

Besides fr. 11 there are grounds, in many cases not very strong, for ascribing to the Γηρυονηΐς: fr. 6 (about the island home of the Hesperides) with which, on account of their physical resemblance, I should associate frr. 8 and 10, and less confidently 7; fr. 12, on account of its physical resemblance to fr. 11; frr. 14 and 15 on account of the mention of cattle, which may well be those which Eurytion tended for Geryones and Heracles carried off, and perhaps fr. 13, on account of its physical resemblance to frr. 14 and 15; fr. 31 (mention of the 'club', I suppose of Heracles); and, the least discontinuous and ambiguous, fr. 4. In this last a person, who I do not think there is much room to doubt is Heracles, delivers a secret attack on somebody which consists in shooting him through the head. Though only one 'forehead', one 'crown', and one 'neck' are mentioned and the Geryones of Stesichorus had six hands and six feet (Stes. fr. 9) and therefore presumably three heads, as elsewhere (e.g. Hes. *Theog.* 287), the possibility that Geryones is here in question does not seem to be ruled out. However that may be, if the author is Stesichorus, these two columns provide much our most extensive specimen of his lyrical narrative and evidence about its scale.

The characteristics of the medium employed are much what would be inferred from previously known material. It is essentially the language and usage of epic, which is itself a mixed or literary dialect, with a tincture of 'Doric' and apparently some intrusions from still another source. The most obvious 'Doric' elements are ᾱ for η and the paroxytone accentuation of proparoxytone forms, ἐχοίσαι fr. 1, 2, ἀρίστοι fr. 2, 2, διαπρυσίοι fr. 17, 7, ἠλύθον fr. 29, 3, επ[ ]άξαν fr. 1, 3. I do not know whether there should be listed under this head the participial forms in -οισα, fr. 1, 2, fr. 4 ii 16, 17, fr. 11, 3, fr. 43, 6, but certainly the παράδοσις of Alcman testifies to no other Doric form. Of isolated Dorisms there may be observed: ὅκα fr. 4 ii 15, ποκα fr. 42 (*b*) 3, ἔχοντι fr. 6, 4, τιν fr. 11, 5, ποτέφα fr. 13 (*a*) 3, γωνάζομαι fr. 11, 4, φυγῆν fr. 7 i 2 (1 m.),

B

to which χηρϲίν, which I suppose to be a hyperdorism, may be attached. On the other side non-Doric characteristics, at least partly to be explained by the example of the epic, are: genitives in -ου (not -ω) and possibly once, fr. 13 (*a*) 4, in -οιο; neglect of augment, syllabic ϲχέθε fr. 4 ii 10, temporal διέλεν fr. 4 i 5, ἐνέρειϲε fr. 4 ii 7, ἀφίκοντο fr. 6, 1; epic correption, preponderantly of καί fr. 11, 2 and 3, fr. 13, 9 and 22, fr. 17, 2, fr. 25, 4, but not, it seems, exclusively, γωνάζομα[ι fr. 11, 4; special forms like παραί fr. 3, 1 and ηλύθον fr. 29, 3. In at least two instances it may be possible to identify a third source. κρέϲϲον[fr. 13, 11 is neither Homeric nor Doric, so far as is known, but Ionic, and εἶν fr. 4 i 7 appears to be specifically Ionic of Euboea.

Imitations or reminiscences of Homeric locutions I have noted, when I have recognized them, as they occur.

The inference to be drawn from the paragraphs at fr. 4 ii 13–14, fr. 13, 4–5, 21–22, fr. 19 ii 3–4, 12–13, fr. 20, 5–6, fr. 32, 2–3 is that these compositions were strophic, and this accords with the statement ἐπωιδική . . . πᾶϲα ἡ Ϲτηϲιχόρου ποίηϲιϲ (Suid. in τρία Ϲτηϲιχόρου). But I have not been able certainly to identify corresponding parts. There are eight verses between paragraphs at fr. 13 (*a*), 5 seqq., there are nine at fr. 13 (*a*), 13 seqq. and at fr. 19 ii 4 seqq. If nine is a true figure, no correspondence need be looked for between the two last sets and the first (*v.* fr. 13 (*a*) 4 n.). But against one verse in either of the last two sets there is written an *antisigma*, fr. 13 (*a*) 14, fr. 19 ii 7, to denote displacement, so that nine may not be a true figure. By bad luck fr. 4 ii breaks off above l. 5 just in time to withhold whatever evidence it may have contained on the question.

The metre, in the places where enough has survived to be specifiable, is basically anapaestic. A spondee may be substituted for an anapaest in the first (e.g. fr. 4 ii 13), second (fr. 4 ii 10), third (fr. 4 ii 6) place in a verse, not, so far as I see, in more than one at a time. Dactyls may also apparently be substituted for anapaests, but perhaps since a dactyl can hardly be immediately followed by an anapaest, only line for line. This substitution seems to be rare. I can adduce only fr. 1, 3, fr. 4 ii 16, 17, fr. 13, 7, 9, 11?, 12 and perhaps fr. 11, 4. A spondee takes the place of the second dactyl in fr. 4 ii 16 and of one of the dactyls (the third?) in fr. 11, 4.

All the fragments are written in one and the same hand but there is some variation in size of letter and weight of stroke between extreme examples; cf. fr. 6 and fr. 49. I suppose it may be dated early in the first century and for so early a manuscript is liberally supplied with lection signs, all three accents, both marks of quantity, the rough breathing, the apostrophe, and others. As far as I can tell the original writer was responsible for a great many of these; I think, not all. The cursive marginalia, in which perhaps at least two hands are to be recognized, might be some distance in time from the text.

Fr. 1

   (*a*)   (*b*)

   ]νμεν[   ]...νεϲωκυπετα[

   ][ ].·[ ].νεχόιϲἄι [] [

   ]επ[.]άξανεπ[.]χθονα·[

   ]απε.ηκεφαλαχαρ[

5   ].ϲωα.[.]ε...[

· · ·

Fr. 1 The distance of (*a*) from (*b*) cannot be determined by means of the fibres of the back

1 ν[, μ perhaps possible   ]..., a median dot on a single fibre, followed by what now suggests the loop of ρ; before ν I believe o, but ε may be possible   2][, above the line two traces one above the other   ].·[, the upper end of the upper arm of κ suggested, followed by the apex of a triangle]., traces compatible with the top and bottom of the right-hand arc of a circle   3 ά the accent is anomalous in respect of both position and slope, but not, I think, ˘   Of ǎ only the upper part of the right-hand stroke   4 Between ε and η a dot, nearer to ε, on the line   Above η faint traces resembling θ   5]., the upper right-hand arc of a circle   .[, a short section of a stroke at mid-letter   After]ε the apex of a triangular letter, I think most likely δ, then the upper part of ε or perhaps o, then the upper part of a stroke descending to right

Fr. 1 1 A natural interpretation would be to take ὠκυπέτα[ι, usually of horses or birds, as qualifying -ρονεϲ (or -ρενεϲ). But if this is a noun, I can make no plausible suggestion for it, and there is nothing, that I see, to guide one's choice among the alternative possibilities of articulation and supplementation. (Perhaps it may be as well to say that Γοργόνεϲ cannot be elicited from the ink.)

3]επ[.]άξαν ἐπ[ὶ] χθόνα If birds are in question, I suppose [τ] is the likeliest supplement (*v.* Aristoph. *Lys.* 770 with Blaydes's note). Other possibilities which might be considered are (κατ-)] ἐπ[λ]άξαν and ἐπ[ι]άξαν (Hdn. π.μ.λ. ii 44).

Fr. 2

   ·   ·

   ] traces [

   ]ϲγαρίϲτοι   [

   ]νθενερικομενο[

   ]   [

5   ]..[].ιϲϲε.οκυ [

   ·   ·   ·

Fr. 2 Rubbed and dirty

2 Of]ϲ only the right-hand ends   3 Of o[only the upper left-hand arc   5]..[, the upper right-hand arc of a circle (?), followed by elements of an upright, and this by the middle part of another upright. Three letters,].ι.[might be represented and then no whole letter would be missing before].   ]., the edge of the upper part of the right-hand stroke of a triangular letter   Between ϲ and o the serifed lower end of an upright and a trace near the top of o; τ likely

Fr. 2 2 μ]έγ' ἀρίϲτοι as e.g. *Il.* vi 209.

3 If]νθεν represents a 3rd person plural of the aorist passive, ἐρ(ε)ικομένο[ι, 'rent' *Il.* xiii 441, might follow. ἔνθεν seems unlikely.

5]α-,]δ-,]λ- ιϲϲετο are acceptable as decipherments. δειδίϲϲετο was not written, and I suppose
ἑλίϲϲετο—there is no room for εἰλ- —has the best chances of being right, but I cannot verify it.
κυ- or Κυ- ?

Fr. 3

]   [
]μνεπαραιδίαπαμ   [
]   [
]ωπιϲαθανα   [
]ϲποτιὸνκρατερο [ ] [
5   ]ππoκελευθον [
]ϲμεμναμενοϲ.[
]   [
]ονανθ[..]ατου [

Blank sufficient for 3 vv., then a thin domed cross-stroke (not part of a letter).

Fr. 3 6 .[, a triangular letter; presumably ϙ, though δ would be a more natural interpretation

Fr. 3 1 ἔμ]ιμνε παραὶ Δία For the accusative cf. e.g. *Il.* xi 314 παρ' ἔμ' ἵϲταϲο, and onwards, as well
Attic, e.g. Aristoph. fr. 451 εἶναι παρὰ ϲέ, as Doric, e.g. Aristoph. *Lys.* 759 παρ' ἀμὲ πολυτίματοϲ.
παραὶ not in Alcman or Ibycus.
3 γλαυκ]ῶπιϲ Ἀθάνα. In Homer as often as not preceded by θεά.
4 seq. ποτὶ ὃν κρατερό|φρονα . . . ἱπποκέλευθον. ὅν suggests in the context παῖδα or the like.
8 θανάτου. The possibility that Γαρυ]όναν precedes is worth mentioning.

Fr. 4

Col. i   Col. ii

]ν.[
]ναντ[
]ανδο.ω.[
]   [
5   ].ανοωιδιελε[ ] [
]ν·   [
]πολυκερδιονεῖν [
]ονγαλαθραιπολεμέ[
]...ταιωι·[ ] [
10   ].ξκατεφρα.ε.[
]κρονολεθρον [   ]
].εϝαϲπιδαπροϲ[ ]
]   [
]ετο·τοῦδαποκρα   [
επ..ϲαϲ.[ ]...τηνταρ.[]ην.[ ]δοᵘ
15   ]
]πόκομοϲτρυφαλει·
]ϝπιζαπεδωι·

Col. ii

]ωρϲτυγε[.]ου[
]ο..[   ]...ϲτυγεροιοτο.[].[
            ϲτυγερουθανατ[
.].φ[..]αιπέρι[   ].χωνπεφορυ   [
]μενοϲαιματ[   ].[   ].τεχολᾶι   [
]ολεϲανοροϲαιολοδε[..]ου   [
] οδυναιϲινυδραϲ·ϲιγᾶιδογεπι
] κλοπαδαν[.]νερειϲεμετωπωι ·   [
]διαδεϲχιϲεϲαρκα[..]ο[.].αδαι   [
]μονοϲαιϲαι·   [
] διὰδἀντικρῦϲχέθενοἰ[.]τοϲεπα [
κροτατᾶνκορυφαγ[
]εμιαινεδαραιματιπ.[
]θωρακατεκαιβροτοϝεντ[
]απεκλινεδαραυχενα...[
επικαρϲιονωϲοκα·μ[.].[
ἄτεκαταιϲχυνοιϲαπ.λ.[
αυψαποφυλλαβαλοιϲαγ[

Fr. 5

]οι [
][

Fr. 4 Col. i 1 .[, the lower part of ε or θ   3 Of ρ only the base, of ω only the base of the left-
hand part and a trace of the adjoining base of the right-hand part; between ρ and ω the foot of an
upright   .[, two dots, one on, one just below the line; perhaps two letters   5]., the right-hand
end of a cross-stroke as of τ   8 I am not sure that γ was intended, though there is no trace of
a cross-stroke to left of the stalk   9]..., the lower end of a stroke descending from left, the foot
of an upright, two dots on the line   10]., the lower part of an upright ?   Between α and ε the
left-hand end of a curved cross-stroke level with the top of the letters   .[, level with the top of the
letters the left-hand end of a stroke dipping slightly down. I believe that there is some prob-
ability that fr. 5 represents the end of this line   11 Of ϝ only the first upright   12]., the
upper end of a stroke rising from left, with ink above, perhaps an 'acute'

Col. ii 2 ..[, the lower part of an upright, followed by the lower left-hand arc of a circle   3].,
the base of a circle   ]., the upper right-hand arc of a circle   4]..[, a horizontal stroke on the

line, followed by the middle part of the left-hand arc of a circle　].‚ a short upright off the line 5 Of]o only a dot representing the right-hand side　8].‚ the lower right-hand arc of a circle 12 ..[‚ the lower left-hand arc of a circle, followed by the lower part of an upright　13 For τ[π could be read　14 ...[‚ the right-hand end of the cross-stroke of γ or τ, followed by the apex of a triangular letter; there appears to be more ink before the break but the surface is too dark and disturbed for me to be sure　15].‚ a dot on the line, followed by a stroke descending from left ‚[‚ the left-hand arc of a circle　16 After π a median dot with the right-hand end of a flat stroke below and to right　For λ possibly χ?　..[‚ elements of a circle, followed by the tops of strokes suggesting μ or ν　17 Over the right-hand upright of ν[a horizontal stroke with ink below

Fr. 4 There is a 'joint' in the left-hand column.

Col. i 5 seqq. The tenor might have been: 'considered the alternative courses' -]τα νόωι διέλεν, '(decided) that much the better was', πολὺ κέρδιον εἶν, 'to take on the mighty — covertly', λάθραι πολεμεῖν ... κραταιῶι.

7 κέρδιον εἶναι, πολὺ κέρδιον with finite tenses of εἶναι, Homeric.

εἶν for εἶναι is found in no Doric dialect, but seems to be specifically Euboean Ionic (Bechtel, Gr. D. iii 180).

8 I should be inclined to think -οντα more probable, in spite of appearances; a participle agreeing with the subject of the infinitive.

9]κρα- acceptable, though not verifiable.

10 κατέφραζε seems likely. If followed by τ[, perhaps κατεφράζετο, or, if fr. 5 stood at the end of this line, κατέφραζέ τοι[(not, I think, κατεφράζετ[ό] οἱ, though this is metrically much easier).

'Warned of', or 'was aware of', 'death'?

11 Prima facie πι]κρὸν ὄλεθρον. Not Homeric (λυγρός, αἰπύς).

12 πρός, if that is to be recognized, appears to be certain in one place in Alcman (fr. 70 (a) PMG). I have found no other certain example in a 'Doric' poet and there is a fair number of examples of ποτί in Stesichorus (fr. 3, 4 and fr. 13 (a) 3 in this MS.).

14 seqq. τοῦ δ' ἀπὸ κρα|τός Perhaps 'from his head' fell 'the helmet' ... 'on the ground'. Cf. Il. xv 537 seq. I suppose this refers to the person shot in col. ii. Though he appears to be deficient in heads for Geryones, the shepherd Eurytion would hardly be credited with a crested helmet.

16 ἱππόκομος τρυφάλεια ἱπποκόμων τρυφαλειῶν Il. xii 339.

17 ἐπὶ ζαπέδωι Hesych. in v. μέγα ἔδαφος. The form is reported from Xenophanes by Athenaeus (462c) but is not metrically guaranteed in that place. It is metrically guaranteed in a fifth-century Parian inscription (IG xii (5) 215, σεμνῶι ἐνὶ ζαπέδωι), but δαπεδ- is not metrically distinguishable in Hom. hy. Dem. 283 (ἀπὸ δαπέδου) and Od. xi 598 (ap. Aristot. Rhet. 1411ᵇ34, ἐπὶ δαπεδόνδε).

Col. ii 1 seq. cτυγε[ρ]οῦ, perhaps qualifying θανάτου, but I am doubtful about the relation of the marginal note to the text. cτυγεροῖο, since it does not come from the text, looks as though it must come from a quotation, and cτυγεροῦ θανατ[may be relevant to that. Though]οιο[could be accepted in l. 2, θανάτ]οιο looks insufficient for the space available. But θανάτοι]ο might not be excessive.

3 κ]εφ[αλ]αι looks possible, but I do not know that it is wanted.

3 seqq. πεφορυ|γ]μένος For this articulation cf. fr. 19 ii 6, fr. 20, 3.

The occurrence of an 'arrow' in l. 10 makes me fairly confident that what is referred to here is one of the arrows of Heracles 'befouled with the blood and ... gall of the ... Hydra'. Cf. Apollod. Bibl. ii 5 2 6 τὸ δὲ cῶμα τῆc Ὕδραc ἀναcχίcαc (sc. ὁ Ἡρακλῆc) τῆι χολῆι τοὺc οἰcτοὺc ἔβαψεν (simm. Pausan. ii 37, Hyg. Fab. xxx 3, Diod. iv 11, 38).

But it must be admitted that ὀδύναιcιν intrudes awkwardly into such an interpretation. αἰολοδε[ίρ]ου

6 seq. 'Silently he cunningly stuck it in (his enemy's) forehead.' On the present hypothesis this must mean: Heracles plunged the arrow into X's forehead. But there seem to me to be oddities here, of which I can give no satisfactory account.

ἐνέρειcε seems more appropriate to a sword or spear held in the hand than to a missile. The expected use is seen at Od. ix 33 ὀφθαλμῶι ἐνέρειcαν (μοχλόν). (By contrast ἰὸν ἀποπροιείc ... ἐν δέ οἱ ἥπατι πῆξε Od. xxii 82 seq., and this represents general Homeric usage in respect of both arrows and spears, as, e.g., Il. iv 460 seq. ἐν δὲ μετώπωι πῆξε (sc. αἰχμήν).)

cιγᾶι I suppose, in view of λάθραι, col. i 8, in order not to give away his whereabouts.

ἐπικλοπάδαν This adverb is not found elsewhere, but presumably it may have any of the senses of ἐπίκλοποc, 'cunning', that is, either 'deceitful' or 'clever'.

8 seq. 'It cut through the flesh ...']εα appears the likeliest choice. I could not rule out]οα, but there is not room for [χρ]οα.

δαίμονοc αἶcαι Cf. Od. xi 61, Hom. hy. Dem. 300; more commonly Διὸc αἶcα Il. ix 608, xvii 321, Hom. hy. Apoll. 433.

10 seq. 'The arrow held straight on as far as the crown of his head.' Cf. ἀντικρὺ δὲ διέcχε (sc. ὀϊcτόc) Il. v 100, and similarly of spears δι' ὤμου δ' ... ἔγχοc ἔcχε, x 519 seq., xi 253, xx 416.

κορυφή in Homer always of the tops of mountains except at Il. viii 83 (of horses) [and Hom. hy. Apoll. 309, of Zeus, and so Ibyc. fr. 17].

Since the subject of ἀπέκλινε, l. 14, and presumably of ἐμίαινε, l. 12, is likely to be the person shot at, it appears necessary to suppose that his name or description is lost at the end of l. 11.

12 ἐμίαινε In Il. only passive forms.

13 ἔναρα βροτόεντα eight times in Il. But I am doubtful about entertaining the idea of βροτόεντ' ἔναρα here, partly because ἔναρα does not mean 'armour' as worn, but 'spoils'; partly because of the unattractive prolepsis, though if βροτοεν is rightly read, it seems that some sort of prolepsis there must be; partly because it seems to raise a metrical difficulty.

14 seqq. There cannot be much doubt that μ[ά]κω[ν is to be recognized in l. 15 and the comparison made with Il. viii 306 seqq. μήκων δ' ὡc ἑτέρωcε κάρη βάλεν, ἥ τ' ἐνὶ κήπωι καρπῶι βριθομένη νοτίηιcί τε εἰαρινῆιcιν, ὡc ἑτέρωc' ἤμυcέ κάρη.

ἀπέκλινε ... αὐχένα ... ἐπικάρcιον. Cf. Il. xxiii 879 αὐχέν' ἀπεκρέμαcεν (of a shot dove), ἀποδοχμώcαc ... αὐχένα (of the sleeping Cyclops), but the nearest corresponding Homeric locution in similar circumstances is, I suppose, ἐκλίνθη δ' ἑτέρωcε (Od. xxii 16) κάρη (Il. xiii 543).

The colon-like dots inserted above the line in l. 15 appear to be meant for a divider. A 'comma' on the line is commonly used for this.

ὡc ὅκα μάκων, with no finite verb, as, e.g., ἤριπε δ', ὡc ὅτε πύργοc Il. iv 462, εἴcατο δ', ὡc ὅτε ῥινόν Od. v 281, Pind. Pyth. xi 39. Ibyc. fr. 36 (b) τανύπτεροc ὡc ὅκα πορφυρίc may also be an instance. καταεcχύνοιcα 'spoil' or the like. Cf. Il. xviii 24 ᾔcχυνε πρόcωπον, xxiv 418 οὐδέ μιν αἰcχύνει.

A correct proposal for the following word might be verifiable. I have found nothing suitable, whether on the lines of 'flower, foliage' or of 'dust, mud'.

Fr. 6

(a)　　　　　　　　　　(b)

```
              ·  ·                           ·
     ]..[ ].αθαλος...[              ].[.].cαφικον [
     ].ωνπερικαλλε[                 ]..ον      ·[
     ]οθιὲcπεριδεcπ[                 ].cεαδώ [
     ]...οντι·     [                 ]       [
   5 ].[.]αcc..[                     ]και [
     ].λυκ.[
     ]λατ[
              ·  ·
```

Fr. 6 The cross-fibres fix the relative levels of (a) and (b). There is no external evidence about the interval between them

(a) 1].[‚ the right-hand end of a cross-stroke, as of γ, touching the upper end of a stroke descending to right, below which to left is a dot and above which to right is the tip of an upright　].‚ a dot level with the top of the letters　...[‚ the second letter is α or λ; before it, a dot on the line and
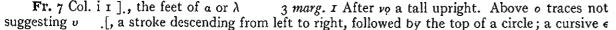
a trace (which I am not sure is ink) above and to right, level with the top of the letters; after it, the central part of a circle   2]., the top of ε or ϲ   4].., a dot level with the top of the letters; the upper part of a circle; at an interval a dot level with the top of the letters 5].[, the upper part of a circle   For ϲ perhaps ο   ..[, the last letter is ε or θ; before it, level with the top of the letters two specks, on the line the foot of a slightly forward-sloping stroke, followed by the lower end of a stroke descending from left   6]., the lower end of a stroke descending from left   .[, the left-hand arc of a circle

(b) 1].[, three specks, one level with the top of the letters, two side by side below it about mid-letter   ].,, the upper part of a stroke sloping slightly backward with a small crescent to left   2].,, the right-hand end of a cross-stroke as of γ, followed by a blurred circular letter   ·[, part of a letter or sign   3]., blurred ink; apparently a short stroke descending from left touches the back of ϲ a little above the middle

Fr. 6 1 seqq. It is possible to manufacture a connexion between the first four verses on the following lines: κατὰ κύμαθ' ἁλὸϲ -αϲ ἀφίκου|το . . . περικαλλέα νᾶϲον, | τόθι Ἑϲπερίδεϲ . . . -ϲεα δώ|ματ' ἔχοντι. This appears to correspond metrically with fr. 4 ii 6–9. In detail these observations have to be made: l. 1 (a)] τακ[is completely uncertain, and unsatisfactory in that κ seems too close to α; (b) of]μ nothing remains but a trace consistent with the point of the right-hand apex; (c) after ἁλὸϲ one might think of πολιᾶϲ, but nothing like this was written and even α is forced. L. 2 (a) For -το it would be possible to substitute τ' or θ'. With -το I see nothing likelier than θεῶν. This makes ὅθι too short in the next line and even τόθι looks on the short side; (b) νᾶϲον is prima facie irreconcilable with the ink, but the surface is partly stripped as well as the ink blurred and I feel some confidence that this word was meant. L. 3 (a) τόθι relative not in Homer, except in a quotation of *Od.* iv 229; (b) χρύϲεα seems as likely as anything. In fact, except for παγχρύϲεα, which may have stood here, I know of no other possibility. L. 4 ἔχοντι is not particularly attractive as a reading, but if δώ|μα]τ' is right, it is hardly avoidable.

3 There are two extant fragments of the *Geryoneis* in connexion with which a mention of the Hesperides would have been in place, fr. 7 (the birthplace of Geryones' herdsman) and fr. 8 (the journey in the golden bowl).

Fr. 7

Col. i   Col. ii

Fr. 7 Col. i 1]., the feet of α or λ   3 *marg.* 1 After νο a tall upright. Above ο traces not suggesting υ   .[, a stroke descending from left to right, followed by the top of a circle; a cursive ε

not suggested, but perhaps not ruled out   3 There is ink close to the left-hand end of the *diple*, the lower half of a circle above a stroke descending from left to right   4]., apparently the lower end of the right-hand stroke and right-hand end of the cross-stroke of α, but a median dot above not accounted for   5]., two dots level with the top of the letters, perhaps the tips of the arms of υ, but perhaps representing two letters   6]., two dots on the line

Col. ii 3 Above α perhaps the left-hand end of a *paragraphus*. Below λ[perhaps the left-hand end of a *hyphen*   4 .[, an upright   5 .[, the left-hand side of a circle   6 After ι̂ opposite arcs of the top half of a circle; φ suitable, but a circular letter not ruled out   .[, the upper left-hand arc of a circle   10 N itself struck through and bracketed with an angular bracket on its left

Fr. 7 There is a joint on the left-hand side.

Col. i 2 φυγῆν see Page, Alcman *Parth.* p. 100. ει, which interprets the form as infinitive, is placed in an unusual position, below instead of above that to which it applies. At fr. 4 i 8 I suppose πολεμεῖν to have been written.

3 *marg.* Cf. fr. 12, 3, fr. 22. 2.

Col. ii 6 The original stichometrical note marking 'l. 1300' four lines further down has been struck through and bracketed, and a different hand has entered N̄ against this line.

Fr. 8   Fr. 9 vacant

Fr. 10

Fr. 8 1].[, perhaps the lower end of the up-right of φ   ].., a trace on the line, followed by the lower part of a circle   .[, two dots on the line; perhaps the feet of α or λ, or two letters   2]λ not, I think, α   4]., the right-hand end of the cross-stroke of γ or τ   .[, the left-hand end of a cross-stroke as of τ   5]., apparently the right-hand side of a circle, but anomalous .[, the left-hand end of a cross-stroke; ζ or ξ possible, as well as τ

Fr. 8 3 (ἀ)με]ίλιχον.

Fr. 10 1 Bases of letters on the underlayer 3]., a speck level with the top of the letters 4]., I think the top of the stalk and right-hand part of the cross-stroke of τ, but γ perhaps not ruled out   .[, the top of an upright

Fr. 10 3 If νομῆα, perhaps a reference to Eurytion.

Fr. 11

```
                    .           .
                  ]μ.[
        ]..ωγ[        ]ακαιαλὰⲥ[
        ]αιάλ[..]ͅ.α..θοιϲα [
        ]αρυοναγωναζομα[
  5     ].ντὶνμαζ[...].[
              ]ωμονγ[
          ]            [
          ]φιλαιγανὺ.[
              ].οϲυναιϲ[
  10      ]δεαπεπ.[
            ].[ ]κλυ.[].[
              ]ρευτων·[
              ].ονελ[
                    .           .
```

Fr. 11 1 .[, the foot of a stroke hooked to right, followed by a dot below the line; perhaps α possible, or two letters represented   2].., a dot on the line, followed by the foot of an upright, which its distance from ω makes likely to be γ   3]., a dot on the line, close to α. Of α only the feet and a trace of the left-hand end of the cross-stroke   .., the feet of two uprights, the second faint, followed by the lower part of the right-hand stroke of α or λ   After ϲα perhaps a stop   5]., perhaps the upper right-hand part of ο or ω   ].[, the right-hand part of a loop level with the top of the letters   6.χ[, perhaps π not ruled out   8 .[, ε or θ   9]., a short upright level with the top of the letters   10 .[, the feet of α or λ   11 .[]., dots on the line on either side of a worm-run; perhaps a single letter   .[, the base of a circle, followed by a short arc of the lower left-hand side of a circle   12 For τ γ may be possible   13]., γ for choice, but τ may not be ruled out

Fr. 11 2 If γων[, perhaps a form or derivative of γόνυ, as suggested by l. 4.

2 seq. ἀλ[αϲ]τα παθοῖϲα would seem to me, on comparison with Alcm. fr. 1, 34 seq. and the like, to be a probable conjecture, but I am bound to say that I do not see how τ is to be reconciled with the distribution of the remaining ink.

I am not sure whether the preceding ἀλὰϲ, which looks as if it might represent some part of ἀλαϲτεῖν, ought to be thought in favour of ἀλαϲτα or against it.

4 seq. Perhaps ⟨ϲέ⟩, Γ]αρυόνα, γωνάζομα[ι. If τὶν μαζ[όν is to be recognized, the distressed woman of the preceding lines is likely to be Kallirhoe, Geryones' mother. Cf. *Il.* xxii 82 seq. Ἕκτορ, τέκνον ἐμόν, . . . εἴ ποτέ τοι λαθικηδέα μαζὸν ἐπέϲχον.

I am not sure whether [ον] fills the available space or not. If it does, what I have described is likely to be part of the upper right-hand side of ε or ο.

τίν Alcman fr. 60, 1.

8 If γανὺ-, I see nothing likelier than γανυθ[εῖϲ. This form of γάνυμαι does not occur elsewhere, but may be presumed to have had the same use as the corresponding form of γανόω, of which the aorist is attested only at Aristoph. *Ach.* 7 ταῦθ' ὡς ἐγανώθην.

9]., the ink perhaps represents the tick found at the right-hand end of the cross-stroke of some

letters of which the cross-stroke forms the top. But it is anomalous even for this, and there are too many possibilities to make guessing profitable.

10 There is ink over the first ε which could be taken for a 'grave', but I think it is casual.

.[, the metre apparently requires λ, not α. There is a heavy dot below it, but again I believe casual ink.

Fr. 12

```
          .       .       .
        ].[ ]α.[
      ]μοιφθιμενο[
      ]λύψ..[]εν αμ ουδε.[
        ]ρμ...[
          .               .
```

Fr. 12 Possibly from the upper part of the same column as fr. 11

1 Of]α only the feet and the left-hand end of the cross-stroke   .[, the lower part of an upright   4 After μ the top of ε or ο, followed by the top of a stroke hooked to left, perhaps ι, and the upper part of a stroke descending gradually to right

Fr. 12 3 ⟨κα⟩λύψει[]?

ἐν αμ( ) οὐδε( ) .[Cf. fr. 22, 2]αμ( ) εξω( ), fr. 7, 3 εξω( ) αμ( ). I have no plausible suggestion. '(In) both copies'? 'On the back of the roll'?

Fr. 13 (*a*)

```
        ]χηρϲινδ[
        ]δαπαμ[
        ]ποτέφα̣[
        ]θανατοι̣.[
 5      ]μημοιθα[
        ]ταδεδίϲκ[
        ]μηδεμελ[
        ]α̣ιμεντα[
        ]μαικαιαγ.[
10      ]ενολυμπ[
        ] κρεϲϲον[
     ]  ·ν·λεγχέαδ[
              *
     ]    καιτ[
     ]ϸ  κερα[                    Fr. 13 (*b*)
15   ]    μετερω[
     ]    αιδωφι̣[
     ]    ραϲ[.].̣ϲθα̣.[          ]μεθαν̣.[
     ]    ζω[..].̣τεν̣.[      ]          [
     ]    θε̣.[ ].̣νμακαρω[    ]ανατονβιο̣.[
20   ]    νυνμοιπο̣.νκ̣.[        ]    [
     ]    οτ̣ιμορϲιμ[       5   ]..[
     ]    καιονειδε[
     ]    καιπαντιτε[
        ]οπιϲ̣ωχρυϲ[
25      ]ητουτοφ[
        ]ϵνοιτο [
        ']̣.[.].̣κϵ[
```

Fr. 13 I do not think there is any doubt that (*b*) stood on the right of (*a*), but they have no vertical fibres in common and the interval between them cannot be fixed by external evidence
(*a*) 4 .[, a short piece of the middle of a stroke   6 Above ε a slightly uptilted stroke, blurred at its right-hand end and there accompanied by other ink not accounted for   9 .[, an upright 12 In the left-hand margin a small shallow ν between dots   For δ[I think λ less likely   12 seq.* In the left-hand margin, in another hand, what looks like Δο with an upright rising from the apex of Δ and a slightly convex stroke hanging from its bottom right-hand angle   17]., a speck about mid-

Fr.13 (*b*) 1 .[, the left-hand arc of a circle 3 .[, the left-hand end of a cross-stroke as of τ   5].̣.[, a dot level with the top of the letters, followed by a cross-stroke, as of ζ or τ, perhaps having a trace of another letter at its right-hand end

letter and above it a dot some way below the top of the letters   .[, the lower part of a slightly forward-sloping stroke   18]., an upright; ν suggested by a trace to left of its foot   .[, the bottom left-hand arc of a circle   19 .[, an upright, perhaps turning rightwards at top and bottom]., the upper right-hand arc of a circle   20 Of ρ only the left-hand arc, of ν only the top of the branches Between ρ and ν a speck slightly above the general level   .[, the upper left-hand part of a triangular letter   27].[, the top of a circle   ]., a short arc from the upper right-hand side of a circle

Fr. 13 (*a*) 1 χηρϲιν. If this represents the dative plural of χήρ, 'Doric' for χείρ, which is probable, though not the only possible interpretation, I suppose it must be regarded as a hyperdorism. At least, there is no such form as χειρϲίν attested.

At fr. 19 ii 18 χερι not χηρι. At fr. 47, 1 perhaps χερῶν likeliest.

2 seq. ἀπαμ[ειβομεν· . . . ποτέφα[2618 fr. 1 i 6 seq. ἀμειβόμενος ποτέει[[πε. Cf. fr. 70 below.

3 seq. Either ἀ]|θανάτοιο[or ἀ]|θανάτοιϲ[or θανάτοιο[possible. In the context the last looks likeliest.

4 seq. Between the *paragraphus* under l. 4 and that under l. 12 there are eight verses, between that under l. 12 and that under l. 21 there are nine. Barring error, there need, therefore, no metrical correspondence be looked for between ll. 5–12 and ll. 13–21. Neither is there any prima facie correspondence between ll. 1–4 and ll. 9–12 or ll. 18–21, ends of divisions, or between ll. 5 seqq. or ll. 13 seqq. and ll. 22 seqq., beginnings of divisions.

There are nine verses between *paragraphi* in fr. 19 ii.

6 I believe there should here be recognized δεδίϲκεο in the sense '(try to) scare'. This form gets some support from ἐδεδίϲκετο Aristoph. *Lys.* 564 (where schol. ἐφόβει; cf. Hesych. in δεδίϲκετο· δίδωϲιν ἐκφοβεῖν, Suid. ἐδεδίϲκετο· ἐξεφόβει, Eustath. 782, 56 δειδίϲκετο ἀντὶ τοῦ ἐξεφόβει) and, in my opinion, from Pierson's emendation of Hom. *hy. Herm.* 163 τί με ταῦτα †τιτύϲκεαι†, ἠΰτε τέκνον.

If this is right, a comparison with two Homeric passages is relevant, *Il.* xv 196 χερϲὶ δὲ μή τί με πάγχυ κακὸν ὣς δειδιϲϲέϲθω, which possibly affords a basis for accounting for χηρϲίν, l. 1, and *Il.* xx 199 seqq. (200 seq. = 431 seq.) τὸν δ' αὖτ' Αἰνείας ἀπαμείβετο φώνηϲέν τε· Πηλείδη, μὴ δή μ' ἐπέεϲϲί γε νηπύτιον ὣς ἔλπεο δειδίξεϲθαι.

Ll. 5 seqq. will be the reply of a person reacting to a threat of death, or perhaps rather a warning that he may be killed. Since he seems to make a speech of some length he may be the person referred to in Stes. fr. 96.

5 μή μοι θα[νατ- . . . 7 μηδέ μελ[(? μ' ἐλ[εγχ-).

8 αἰ μέν . . . ∞ 16 αἰ δ' ὤ . . .?

11 seq. The accent prescribes ἐ]λεγχέα, as if from the adjective ἐλεγχής, found only in two places in the *Iliad,* iv 242, xxiv 239 (unless one counts the reading of Aristarchus at v 787, viii 228 κακελεγχέεϲ), meaning more or less 'contemptible'. But the phrase κάκ' ἐλέγχεα, containing the noun ἔλεγχος, is applied to persons, 'disgraces', *Il.* ii 235 (v 787, viii 228), Hes. *Theog.* 26, ἐλέγχεα alone, *Il.* xxiv 260, and it is legitimate to suspect that the accent may be mistaken in this manuscript.

12 I can make no guess at the meaning of what appears to be a variant, ν, against the beginning of this line or at that of the sign or letters in the margin between this line and the next.

14 The *antisigma* is used πρὸς τοὺς ἐνηλλαγμένους τόπους καὶ ἀπᾴδοντας (or, μὴ ϲυνᾴδοντας), ad eos versus quorum ordo permutandus est. Again at fr. 19 ii 7, fr. 46 ii 6.

15 I should guess ἀ|μετέρω[as the likeliest of the various possibilities of supplementation and articulation.

16 ὤ φί[λε.

20 πολὺ κά[λλιον appears acceptable.

25 seq. μ]ὴ̣ . . . γ]ένοιτο looks likely. μ would protrude but the left-hand alignment of the column is not very exact.

Fr. 14

```
].o[..].ọḳ[
].ονμακ.[
].   [
].[
```

Fr. 15

```
    ]cciθε[.].[
    ]         [
 ]περιβουcινεμαιc [
    ]         [
5   ].λεο..[
```

Fr. 14 1]., the lower right-hand arc of a small circle, level with the top of the letters Before ϙ the lower part of an upright   Of κ[only the lower part   2]., the top of a triangular letter   .[, the upper end of a stroke descending to right

Fr. 15 I think there is a fair likelihood that this fragment stood at the level shown relatively to fr. 14

1]., the lower part of an upright   5]., two traces suggesting the end of the upper branch and the extreme tip of the lower branch of κ   ..[, the top of a circle, followed by the tip of an upright

Frr. 14, 15 If I am right about the relation of these fragments, fr. 14, 2 and fr. 15, 1 seq. will be]λον, say φίλον, μακά[ρε]cci θε[ο]ῖ[cι.

Fr. 15 3 περὶ βουcὶν ἐμαῖc spoken by Geryones or his herdsman, Eurytion?
5 Ἡρα]κλέοc to be considered.

Fr. 16

```
        ]   [
    ]απα   [
    ]    [
    ]ατων  [
```

Fr. 17

```
    ]κωυφα.αθ..[
    ]καματοcκαιαμ[
    ]            [
    ]φυλοπιcαργαλεα[
5   ]ₓ          [
    ]μαχαιτανδρο[
    ]απρυcίοι·[
    ]οcιππων [
```

Fr. 17 1 Between α and α an upright; τ likeliest   For θ perhaps ε   ..[, the feet of two uprights, followed by a short slightly convex stroke on the line   5]., an upright

Fr. 17 2 αμ[suggests the possibility ἀ]κάματοc. But αμ- itself is ambiguous.
4 φύλοπιν ἀργαλέην *Il.* xi 278. Elsewhere in Homer and Hesiod the place of ἀργαλέα in this locution is consistently occupied by αἰνή.
6 μάχαι τ' ἀνδροκταcίαι τε *Il.* xxiv 548 (-αc τ' . . . -αc τε vii 237, Hes. *Theog.* 228).
7 δι]απρυcίοι In Homer only the adverb διαπρύcιον. The adjective in Hom. *hy. Aphrod.* 19 of sounds.

Fr. 18

```
    ]ψκονιαιc[
    ]..μεναδ[
    ]υλο.[].. .[
    ]ολωλοτε[
5   ].ψ[..].[   ].[
```

Fr. 18 2].., the lower part of an upright, followed by elements of the left-hand side of a circle   3 .[, the lower part of an upright   ]., the lower part of an upright   ..[, the top and bottom of the left-hand part of μ or ν, followed by the upper part of a triangular letter   5]., a short arc from the top right-hand side of a circle   .[, the upper left-hand part of a circle, ο or c   ].[, two specks level with the top of the letters; perhaps separate letters

Fr. 18 1 ἐ]ν κονίαιc[ι in the *Iliad* usually in connexion with falls in battle.
2]πε- or]πο- look likely, but if the first letter is not π, the second might be θ or c.
3 φ]ύλοπιν α[is acceptable. Cf. fr. 17, 4.

Fr. 19

Col. i   Col. ii

```
               .     .        .    .    .
                          ]πεφ[
               ]o.αμ[        ]φ.λαγμ.[
                            o ͧηνε..[
                             ει
               ]πενι[       ]ατενισομ[
               ]νικα[       ]κρατοςϝ[
      5        ]στυγ.[      ]...[
        ]    [ ]γματε..ϝλευκ[
        ]   ɔ [ ].ειθουτεκνοϝ[
        ]         cαγ.[
        ]         κατα[
     10 ].εγᵖ      γιοχ.[
        ]         μεγα[
        ]         θηςê[
        ]         ουκε[
        ]         θανατ[
          ]ᵒ
     15   ]×[    ]αλλυπ[
                 ].αντ[
                 ]αςαπ.[
                 ]χεριδ[
```

Fr. 19 Col. i 10]., γ acceptable, but not all the ink is accounted for

Col. ii 2 Between o and α a remade letter; perhaps γ   μ[, I am not sure that ν could be ruled out   After φ a headless upright; if ν, some ink between it and λ not accounted for   .[, the lower left-hand arc of a circle   5 .[, the middle part of the left-hand arc of a circle   ]...[, elements of the lower part of an upright, the base of a circle, the foot of an upright with two specks to its right on the line   6 Of]ϝ only the right-hand end of the cross-stroke   Between ε and ϝ on a single fibre traces of the bases of letters   7]., a trace on the line   8 .[, a trace a little below the level of the top of the letters   10 .[, the left-hand arc of a circle   14 Of τ[only the left-hand end of the cross-stroke   15 For π[τ could not be ruled out   16]., the remains appear to suit the lower parts of κ   17 .[, the upper part of a slightly forward-sloping stroke

Fr. 19
Col. ii 2 πε]φυλαγμε[-?
3 sscr. Not εν, possibly επι[.
6 γμα-; for this articulation cf. fr. 4 ii 4, fr. 20, 3.
λεύκιππος Stes. fr. 79, Λεύκιππος? Stes. fr. 50.
7 For other examples of the *antisigma* v. fr. 13 (a) 14, fr. 46 ii 6.
9 seq. αἱ]γιοχ.[- At fr. 49, 2 τ]ερπικερα[υν-.
12 If Θηςεύς is to be recognized, there would be a prima facie case for referring this fragment to the 'Ελένη (or one of the παλινωιδίαι) rather than the Γηρυονηΐς (v. Stes. frr. 14 and 16). But I suppose it is more likely that one of the persons or forms of the future which Doric contracts should be postulated.
18 χερί At fr. 47, 1 perhaps χερῶν.

Fr. 20

```
          .    .    .
          θε.[
          αλλ[
          γμ[
          χρυ[
     5    ελα[
          ταμ[
          cιν[
          αφα[
          ωcδ[
    10    νοϝ[
          ποτ[
```

Fr. 20 1 .[, the left-hand end of a cross-stroke as of τ

Fr. 21

```
          .    .    .
        ]    [
        ]νβα.[
        ]κρατος.[
        ]ατιμαν[
        ].ωντε.[
     5  ]ςπεράν.[
        ]καιπαν.[
        ]      [
        ]ακουςο[
        ]      [
    10  ]δικοιςιν[
        ]νι.αβ.[
```

Fr. 21 1 .[, the left-hand arc of a circle   2 .[, the lower part of an upright   3 Of]α only the upper part of the right-hand stroke   4]., a trace near the tip of the left-hand stroke of ω .[, a thick dot on the line   5 Of]ς only the right-hand parts; ε possible   .[, the left-hand end of a cross-stroke as of τ   6 .[, the left-hand end of a cross-stroke as of τ   9 A trace on the line?   10 Of]δ only the bottom right-hand angle   11 Of]ν only the top and foot of the right-hand upright, to left of which a trace suiting the lower end of the diagonal   Between ι and α I think δ having lost its base line likelier than λ   .[, the left-hand and upper end of the right-hand stroke of a triangular letter

Fr. 22

```
        ·      ·
   ]      [
     ]αμεξω[
       ].νδ[
```

·   ·   ·

Fr. 22 3]., perhaps elements of the right-hand side of a circle

Fr. 23

```
        ·      ·      ·
   ]..[
   ]          [
     ]ατακ...[
       ]ν        [
5    ]ποιηϲατο[
```

·   ·   ·

Fr. 23 3 ...[, three dots on the line compatible with the bases of ια, followed by a short convex stroke about level with the top of the letters

Fr. 23 3 κατάϲκιον at Stes. fr. 8, 5. This is from the Γηρυονηΐϲ, but the observation may well be irrelevant, since there is no certainty of the reading or the articulation here.

Fr. 24

```
             κᾱ·
   ]θανατοιϲκᾱταμα.[
    ·`·]αμώνιονε.[
```

·   ·

Fr. 24 1 .[, the upper part of an upright   sscr. After ᾱ (which has a dot not accounted for below the left-hand end of the 'long') the upper part of another triangular letter   2 .[, a short arc from the top left-hand part of a circle

Fr. 24 1 ἀ]θανάτοιϲ
I can find no compound beginning καταμα.[for which a compound beginning κατακᾱδ[(I think not -κᾱλ[) might be proposed as a variant.
2 μετ]αμώνιον, unless πεδαμώνιον is the form Stesichorus would have used. μετ' ἐμοῦ is quoted from him (fr. 33, 1), πεδά pretty certainly occurs at **2619** fr. 21, 3 which I believe comes from his Ἰλίου πέρϲιϲ but I think leaves the question unsettled. Only πεδά in Alcman and Ibycus.

Fr. 25

```
       ·            ·
  [    ]..[].[
     γινοεντοϲ·  [
     αλλωφιλεμα.[
     καιαρηιφιλ.[
5    χ.[   ].ραϲ.[
```

Fr. 25 Perhaps the first column of a roll, the left-hand part of the fragment consisting of what may be taken for a reinforcing piece showing no sign of ink .
1].[, a dot on the line, followed by the foot of an upright well below the line   ].[, on the underlayer ink suggesting the cusp of ω   3 .[, τ or ζ   4 .[, the upper left-hand arc of a circle
5 .[, exiguous traces, perhaps compatible with the top left-hand corner of ρ   ]., the top of a circle
For ϛ I cannot quite rule out ε, and then λ would be as acceptable as ᾳ   .[, a short arc from the top left-hand side of a circle

Fr. 25 1 seq. I am inclined to think that ἀλγινόεντοϲ 'painful', found in Hesiod and other early poets, is likelier in this place than ἀργινόεντοϲ, found in Homer (and as a disputed reading in Pindar) as an epithet of cities (or, in *Pyth.* iv 8, in a similar topographical connexion).

Fr. 26

```
       ·       ·
   ]φν [
   ]        [
   ]χων       [
   ].νου·      [
5  ]          [
   ].          [
   ].α·        [
```

·

Fr. 26 4]., probably ο, but θ possible 6]., ε or ϲ   7]., a trace level with the top of the letters

Fr. 27

```
       ·     ·     ·
   ]   πετε.[
   ]   μ.νι.[
```

Fr. 27 In the left-hand margin above l. 1 two marks, (1) a short forward-sloping stroke (2) higher and some way to right what resembles the lower part of a smooth breathing
1 .[, the left-hand end of a cross-stroke as of τ   Above ε.[, two strokes like diverging accents   2 Between μ and ν a faint trace on the line compatible with α   .[, the apex of a triangular letter

Fr. 27 1 πετετ[αι looks acceptable, but I cannot account for the superscript.
2 μανια[would suit.

Fr. 28

```
].......μο.[
]ενο[.].νοc [
```

Fr. 28 1]..., the bottom left-hand arc of a circle?, followed by the foot of an upright serifed to right, and this at an interval by a dot on the line   Before μ, first the lower part of ε or θ, next the lower part of a slightly convex upright with foot serifed to left, e.g. τ, and the lower part of an upright near to μ, e.g. ι   .[, the foot of a stroke sloping slightly forward followed by a dot on the line   2]., the upper right-hand arc of a circle

Fr. 29

```
]..αιδοcουδ[
]οι
].[]ρεcηλύθονε.[
]υχ.ρ[
```

Fr. 29 1].., a headless upright, followed by the foot of an upright with ink to right, perhaps the lower part of κ   3]., two traces on the line; if one letter, abnormally distant from ρ, so perhaps]..ρ should be written   The 'acute' on υ smudged and perhaps erased   .[, the upper end of a stroke descending to right; rather low for υ   4 Before ρ[the upper right-hand arc of a circle

Fr. 29 3 ἠλύθο[ν Ibyc. fr. 1 (a) 29. If ἐcηλύθον, cf. ἐc Stes. fr. 8, 5 (Alcm. fr. 1, 16 and 73, Ibyc. fr. 1 (a) 37, fr. 6, 3 and 7).
4 εὐρ]υχορ[- one possibility.

Fr. 30

```
]..[
]    [
].  [
].cιν[
```

Fr. 30 4]., the upper right-hand arc of a circle

Fr. 31

```
].[]δε.μα[
]οδεδευτε.[
]ροπαλονκ.[
]       [
```

Fr. 31 The beginnings of lines?, the bottom of a column?
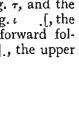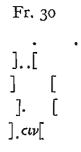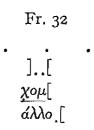1].[, a trace below the line; if the rest of the letter stood to left, a narrow letter may be lost between it and δ   After ε the foot of an upright   2 .[, the upper part of an upright   3 .[, the top and bottom of a slightly backward-sloping stroke; perhaps the right-hand stroke of α or λ

Fr. 31 2 δεύτερ[ο- is not particularly suggested but I cannot rule it out.
3 ῥόπαλον the characteristic weapon of Heracles. Cf. Stes. fr. 52.

Fr. 32

```
]..[
χομ[
άλλο.[
```

Fr. 32 1].., a short piece of the left-hand arc of a circle, followed by the lower part of an upright, τ suggested by the spacing   3 .[, the upper left-hand arc of a circle

Fr. 33

```
].cατ[
].θαν[
]τ.[
```

Fr. 33 1]., on the line a shallow hook to right   2]., at mid-letter the edge of a stroke descending from left with the right-hand tip of a cross-stroke at its lower end; possibly α   3 .[, a speck above the general level

Fr. 35

```
]c [
]πελ[
]    [
].ετ.[
```

Fr. 35 4]., a dot level with the top of the letters   .[, the same

Fr. 37

```
]    [
]ιπ.[
]νιδ[
]εφ[
```

Fr. 37 1 .[, the upper left-hand arc of a circle

Fr. 39

```
].πο.[
]  [
```

Fr. 39 1]., The edge of an upright   .[, the foot of an upright

Fr. 34

```
]     [
].λαι [
].ν.c   [
]ν     [
5   ].ν..[
```

Fr. 34 3].., on a single fibre a dot level with the top of the letters, followed by the top of a circle with the top of an upright within; if ε or θ, anomalous   After ν the top of a circle   5]., the top right-hand arc of a circle   ..[, a short concave stroke level with the top of the letters, followed by the top left-hand arc of a circle

Fr. 36

```
].. [
].ν.[
].ερ[
```

Fr. 36 1 Three dots on the line, of which the first pair might represent a single letter, e.g. η, ν   2]., the edge of an upright   .[, ο or c   3]., the extreme upper end, level with the top of the letters, of a stroke from left and a speck below it on the line

Fr. 38

```
].[
]δεcτ[
]τογα[
]μφα.[
```

Fr. 38 1 Two dots on the line, perhaps representing two letters   3 α[has lost its cross-stroke; λ perhaps possible   4 .[, the upper end of a stroke sloping slightly backwards with a dot slightly higher to its right. Between α and this letter, in the interlinear space below, the start of a stroke rising to right

Fr. 40

```
][
]ρο[
][
```

Fr. 41

```
].εγανα[
]επανταγ[
]ενιππο[
]ναμφθη[
5   ].[ ]ηφ[
].λε[
```

Fr. 41 1]., a dot above the top of the letters
2 Above and to left of ε the right-hand end of a horizontal stroke   5].[, elements of the upper part of the right-hand stroke of a triangular letter?   6]., the apex of α or λ?

Fr. 41 4 ἐκ]ναμφθη[.

Fr. 42

```
   (a)              (b)
]   τη[          ]      [
]   ἄπο[         ]φαλαν·.[
]   [[ταν]][     ]δοκα· [
]   περ[         ].ωρποκα[
5 ]  παν[      5 ]ανηρ·ουτ[
].c.[             ]νητορ[.].[
```

Fr. 42 The fibres can be clearly traced from (a) to (b) but fibres and lines do not simultaneously coincide. There appear (on the assumption that opposite sides of one and the same column are represented) to be two possibilities: the blank space above (b) corresponds to that above (a) 1, i.e., is the top margin. In that case, the fibres were descending from left to right and (a) 1 seqq. correspond to (b) 1 seqq.; or, the blank space above (b) 1 represents a short line, the fibres rose from left to right, and the correspondence is between (a) 2 seqq. and (b) 1 seqq.

(a) 6]., ε or c   .[, the left-hand edge of a circle
(b) 1 .[, the left-hand end of a cross-stroke as of τ   3]., a dot level with the top of the letters
5].[, a speck above the general level

Fr. 42 (b) 1 κε]φαλάν.

Fr. 43

```
   (a)                (b)
                   ].[
                   ].εκᾱ.[
]δου.[             ]δομε.[
]ανέι[             ].επαλλα[
]ωνβα[           5 ]αδαιδ[
                   ]βαλοιс'α.[
                   ].[.].[.].[
```

Fr. 43 The fibres run across from (a) to (b), fixing (a) level with (b) 3–5, but the pen and the style of writing, though certainly not the writer, are different, so that the interval between the two scraps may be considerable

(a) 1 .[, the left-hand arc of a circle
(b) 1 Specks on the line; perhaps two letters represented   2]., the serifed foot of an upright   .[, close to ᾱ an upright apparently turning to right at top and bottom; possibly ω   3 .[, ν acceptable, μ not ruled out   4]., the right-hand arc of a circle; θ likely   Of φ[, only the extreme left-hand points   5 Of δ[only the upper part, but not, I think, λ   6 .[, perhaps the left-hand end of a cross-stroke level with the top of the letters   7 Specks, the middle slightly above the general level

Fr. 43 (b) 4 Παλλαντίου . . . Cτηcίχορος . . . ἐν Γηρυονηΐδι ἐποιήcατο μνήμην Stes. fr. 5, but apart from the possibility of another more likely articulation it is hard to see how the name could be accommodated to the presumptive metre in this place.

Fr. 44

```
].πε.[
]νκα.[
]ντο[
```

Fr. 44 1]., the right-hand parts of ε or c   .[, the lower part of an upright   2 .[, the edge of the upper part of an upright

Fr. 45

```
]..[
].ιc  [
]πτολε[
].νέ[
```

Fr. 45 1].., two traces on the line compatible with the feet of α or λ, followed by the foot of a stroke sloping slightly forward, e.g., α or λ   2]., elements of the lower part of an upright   4].., elements of three uprights of which the second and third may represent η, the cross-stroke being completely lost. Between this letter and ν there is a high dot, I am not sure whether punctuation

Fr. 46

Col. i   Col. ii

```
                        ]          .δα..[
     ]  [               ]          ϲινοκ[
     ]αδικω[            ]          δωκε[
     ]μενο[             ]          ενθεγ[
5    ]ϲ   [             ]          οινον.[
     ].   [             ]    ꙮ     κάλιμ.[
     ].  [              ]          ...ꙮ.[
```

Fr. 46 The two columns are on separate pieces. There is no external indication of the size of the interval between them

Col. i 7]., the top of a circle

Col. ii 1 Before ., the base of a circle ..[, the lower part of an upright, followed by the foot of a slightly forward-sloping stroke   5 .[, the left-hand arc of a circle   6 .[, above the general level on a single fibre a short arc from the top left-hand side of a circle   7 The first letter was τ or ζ, the second ε or ο   .[, two traces level with the top of the letters, compatible with ν   ].[, two dots close together level with the top of the letters. If two letters are represented, no whole letter need be missing

Fr. 46 Col. ii 5 seq. πεν]καλιμᾶ[ν appears to suit the indications; whether or not uniquely, I cannot say.

6 For the *antisigma* cf. fr. 13 (*a*) 14, fr. 19 ii 7. But how can this verse be displaced *by itself?*

Fr. 47

```
     ].ργαχερω[
     ]        [
     ]τριποδων.[
```

Fr. 47 1]., a dot off the line; ε possible but not particularly suggested   3 .[, perhaps γ or the left-hand part of π

Fr. 47 1 If χερῶ[ν, cf. fr. 19 ii 18. But Ἀχέρω[ν may be thought of.

Fr. 48

```
     ]...ελτ[
     ]φαιϲτοϲε.[
     ]        [
```

Fr. 48 1]... faint traces of the bases of letters   Above λτ a thick dot, perhaps the lower end of a stroke in the previous line 2 .[, a dot level with the top of the letters

Fr. 48 Ἁ]φαιϲτοϲ likely; a mention in Stesichorus, Stes. fr. 57.

Fr. 49

```
     ]δϱ.θ.[
     ]ερπικερα[
     ].φι.[
```

Fr. 49 1 Before θ the lower part of an upright, the foot hooked up to right; the spacing suggests υ .[, the upper part of an upright 3]., the apex of α or λ .[, the apex of α or λ

Fr. 49 2 τ]ερπικερα[υν·.

Fr. 50
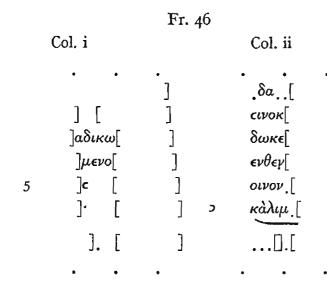
```
     ]κατ[
     ]πρόϰ[
     ]....[
```

Fr. 50 1 Above α ink suggesting an 'acute', but not in the position expected   2 *marg.* κ followed by a dot on the line, another possibility   3 The last two letters are represented by the upper right-hand arc of a circle followed by a dot level with the top of the letters. They are preceded by specks representing the tops of two or three letters

Fr. 51

```
     ].δ.[
     ].λαο[
     ].αδε[
```

Fr. 51 1]., the lower part of an upright, close to δ   .[, the lower left-hand arc of a circle 2]., perhaps the right-hand end of the cross-stroke and the hook of the foot of the right-hand upright of π; τ may be possible, though I think less likely   λ is damaged and might be α   Of α the cross-stroke is embryonic and λ might have been intended 3]., a dot level with the top of the letters

Fr. 52

```
     ].ε.[
     ].νο.[
     ]ϲιλογ[
```

Fr. 52 1]., perhaps ψ, of which there is no other recognizable specimen   .[, perhaps κ likeliest   2]., ε or ϲ   .[, the left-hand arc of a circle

Fr. 53

```
     ].[
     ].οp..[
     ].άδμο[
     ]..[
```

Fr. 53 1 Two traces close together on the line; perhaps separate letters   2]., perhaps the lower part of the stalk and right-hand end of the cross-stroke of γ   After ρ perhaps the extreme tips of the feet of α or χ .[, the foot of an upright, followed by two specks close together on the line; perhaps two letters   3]., a dot somewhat below the level of the top of the letters   4]., the upper end of a stroke descending to right   .[, a short nearly flat stroke level with the top of the letters

Fr. 53 2 a]γοραν.[possible, not verifiable.

3 κάδμο[seems unavoidable though κ is not particularly suggested.

Fr. 54

```
  .                    .
     ].[
    ]νη.[
   ouκε·[
  ].cιδ.[
  .                    .
```

Fr. 55

```
   .              .
    ].τε[
   ]οca[
```

Fr. 56

```
    .              .
   ].[].[].[
  ]ρην[
```

Fr. 54 1 A dot on the line, closely followed by the foot of a stroke hooked to right; perhaps two letters　　2 .[, a dot level with the top of the letters　　3]., the edge of an upright　.[, the lower part of an upright　*sscr.* The suspended letter may be π or c

Fr. 57

```
  ].φιλαι[
```

Fr. 57]., the upper part of an upright

Fr. 58

```
   .              .
  ]οκαθα[
  ]..ε[
```

Fr. 58 2].., the upper part of a stroke descending to right, followed by the apex of a triangular letter

Fr. 59

```
   .        .        .
    ]ρ.[
   ]μοc.[
    ].[
```

Fr. 59 1 .[, perhaps the lower part of the left-hand angle of μ or ν　　2 .[, the left-hand stroke of α or λ　　3]., a short arc from the top left-hand side of a circle

Fr. 60

```
   .         .
    ].[
   ]ον [
   .         .
```

Fr. 61

```
   .         .        .
    ].[
   ]..αν [
   .         .        .
```

Fr. 61 2].., a dot level with the top of the letters, followed by the apex of a triangle, λ rather than δ

Fr. 62

```
   .              .
   ][
   ][
   ].αι.[
```

Fr. 62]., perhaps the right-hand base angle of δ　.[, the left-hand part of ν, or perhaps μ

2617. STESICHORUS, Γηρυονηΐc?　　27

Fr. 63

```
   .              .
    ]ε.[
   ]κατ.[
   ]αμφ[
  ] [].αρ.[
5 ]　.[
```

Fr. 64

```
   .              .
    ]..[
  ].cιπλο[
  ].εμηκετ[
  ].εκ..[
```

Fr. 63 2 .[, the lower part of a slightly convex stroke (part of a circle?)　4]., a thick dot level with the top of the letters　.[, a dot, close to ρ, level with the top of the letters　5 .[, the apex of α or λ

Fr. 63 4 Γαρυ[ον- might be possible.

Fr. 64 1 Bases of letters; blurred but I think one of them is circular　　2]., the lower part of a stroke descending from left　　3]., a hook open upwards, touching the bottom of ε; possibly δ　Of κ only the lower left-hand part　4].., the top of a circle with a dot below on the line, followed by traces suggesting χ, but the surface is much damaged　..[, scattered traces; the last letter seems to have contained a flat stroke level with the top of the letters

Fr. 64 2 ἐρ]αcιπλο[καμ-? cf. Ibyc. fr. 22 (a) 2.

Fr. 65

```
  ].νθνατο[
  ]εκ'ετ.[
```

Fr. 65 1]., a dot on the line; α likely　Of τ only the extreme lower end, of ọ the left-hand arc and base　　2 .[, a slightly convex upright; ε or o likely

Fr. 66

```
   .              .
  ].εγαν[
```

Fr. 66 The remaining parts of the last two letters appear to supply exactly the missing parts of the same letters in fr. 41, 1, but I do not think that the vertical fibres of the backs are compatible. The back of fr. 41 may have been patched

　　　]., a dot above the general level; μ acceptable

Fr. 67

```
  ·           ·
].      [
]εοντι·δ[
].αξι.[
      ]ν[
```

Fr. 67 3]., the right-hand end of a cross-stroke as of γ   Of ε only the lower left-hand part   .[, perhaps the upper left-hand corner of the loop of ρ, but below the level of the top of the letters

Fr. 69

```
  ·           ·
].αν[
].ῶ      [
][χεα]]      [
]      [
```

Fr. 69 1]., perhaps the base of β, but the fibres have been disturbed   2]., the foot of an upright

Fr. 70

```
  ·           ·
]ωϲην.[
] απαμε[
       ].[].[
```

Fr. 70 1 .[, the lower left-hand arc of a circle
3 Specks at various levels; some perhaps offsets

Fr. 70 1 seq. ὡϲ ἤνε[πε . . . ἀπαμε[ιβ·. Cf.
2618 fr. 1 i 2 ὧδε ποτήνεπε. . . , 6 seq. ὣδ' ἀμειβό-
μενοϲ ποτέειπε.

Fr. 68

```
  ·           ·
].. φρηγ[
stripped
]ρεμετα[
]ωνυ.'.[
5      ]εν.[
     ·           ·
```

Fr. 68 Many of the fibres are loose
1].., two dots level with the top of the letters followed by parts of two uprights sug-gesting π   4 After υ perhaps the upper left-hand corner of π, followed by a circular letter, I think ὁ but cannot rule out ἐ   .[, a median dot   5 .[, the left-hand arc of a circle

Fr. 68 1 ἐπὶ ῥηγμῖνι may be thought of.
3 Among other possibilities (·)β]ρεμετα[is to be remembered.

Fr. 71

```
  ·           ·
]υδῶϲ[
]εϲὸμ[.'
     ·
```

Fr. 72

```
  ·           ·
].κα[    [
]    [
]δρακ[
  ·           ·
```

Fr. 72 1]., a short arc from the lower right-hand side of a circle

Fr. 73

```
  ·           ·
]αιφυλ.[
]νϊαινη[
].τουτ.[
]      [
5    ]δομε[
]      [
].καϊ.[
  ·           ·
```

Fr. 73 1 .[, the left-hand arc of a circle
3]., a trace on the line   .[, the upper left-hand arc of a circle   7]., a sinuous upright   .[, the bottom left-hand arc of a circle

Fr. 75

```
  ·           ·
]ιαιθ[
].οπο[
  ·           ·
```

Fr. 75 2]., perhaps the right-hand ends of the overhang and turn-up of ε or ϲ

Fr. 77

```
  ·           ·
]αμ.[
]ντεϊ.[
].δων[
  ·           ·
```
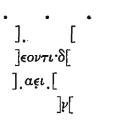
Fr. 77 1 .[, the left-hand arc of a circle
2 .[, the central part of the left-hand arc of a circle   3]., a trace about mid-letter

Fr. 74

```
  ·           ·
].εμα.[
].οντ[
]      [
]μουδ[
```

Fr. 74 1 .[, the left-hand end of a cross-stroke as of τ   2]., two traces, compatible with the extreme right-hand ends of the branches of κ   4 Of]μ only the top of the right-hand apex

Fr. 76

```
  ·           ·
]ϲεπιδ[
]      [
  ·
```

Fr. 78

```
].…[
]δόμ[
]αντ[
]μου[
5  ]..ω.[
  ·           ·
```

Fr. 78 1]., a dot on the line, followed by a hook to right on the line   ..[, the foot of an upright serifed to left, followed by the foot of a stroke curving to right, against which is the start of another stroke   5].., the right-hand end of a cross-stroke as of γ, followed by a con-cave hook level with the top of the letters   .[, the upper end of a stroke descending to right; μ or ν likely

2618. Stesichorus, Ἐριφύλη?

Dialect and metre of the first of the following fragments are compatible, so far as I can tell, with attribution to Stesichorus, and if he is the author, a natural guess, based on the occurrence of the name of Alcmaon, son of Amphiaraus, would be his Ἐριφύλη as the source. All that is recorded of this piece is that in it two of the leaders of the first expedition against Thebes were raised from the dead (PMG 194). There is no way of knowing how far, if at all, the story was carried beyond the end of the first expedition, and in general the length of Stesichorus' compositions is not ascertainable. It is, therefore, a possibility to be entertained that the apparent incongruity between the contents of the first and the second columns is explicable by the fact that they belong to different pieces.[1] The *coronis* opposite col. ii 7 seq., which seems to have no purpose where it stands, may have been meant to mark the division.

The writing is a good-sized upright uncial of the same type as **1361, 1789**, like them to be dated in the first century. There are no lection signs or other additions to the bare letters.

On the back of fr. 3 there are the remains of a document in a well-executed small cursive of the late second or third century.

Fr. 1

Col. i　　　　　　　　　　　　Col. ii

```
        ·      ·                          ·    ·   ·
].·μελα...[              ]               [
]ωδεποτηνεπεκ[          ]               [        ]κτοcθεπ[
]τοcηρωcαλκμαονποcειδαι                 [        ]νεcαμον[
].cτελιπωνκαιαριcτοναοιδον              εκα..[.].ιονα.ονιμ[
5   ].ανεcταc ·                         θοπωcαπηνανζευ[
].γδωδαμειβομενοcποτεει                 ναδεβαπαρακοιτ.[
].[..]οcαμφιαρητειδαc ·                 ⳨ μναcτευcοιcαματ.[
].λεπινετεκαιθαλιαιc                    παιδαναξανδροιο.[
]εθυμοναυταρεγωνεπιπρα                  φιαλουγαμενεκγο[
```

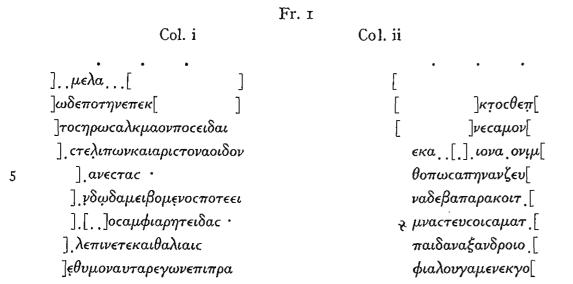**Fr. 1** Col. i 1].·, the foot of an upright serifed to right, followed by a dot on the line ...[, the lower part of an upright serifed to left, followed by the foot of an upright serifed to right, and this by the base of a small circle off the line with an angular mark, open to right, close to it on the line 4]., the lower part of a stroke descending from left　5]., a hook to right on the line　6]., a trace just off the line　7].[, below the line the foot of an upright serifed to left; φ likely 8]., a dot level with the top of the letters

[1] The same problem was presented by the two columns of **2359** fr. 1, likewise putatively Stesichorean (PMG **222**).

Col. ii 2 Of τ only the opposite ends of the cross-stroke　4 ..[, the serif of a lost upright, followed by an upright with a cross-serifed foot; possibly a single π, hardly μ　]., now apparently a slightly convex upright　Between α and ο prima facie ι, but this does not account for a detached cross-stroke between the tops of ι and ο　Between ν and ξ a median dot　Of ξ only the lower part; ν not ruled out　6 .[, a dot on the line　7 .[, the lower part of an upright serifed to left 8 .[, the middle of the left-hand arc of a circle

Fr. 1 i 1 I do not think μελαιν.[can be ruled out, though it is not much favoured by the present appearance of the ink.

2 ὧδε ποτήνεπε 'addressed as follows'. (προσήνεπε(ν) Pindar, *Pyth.* iv 97, ix 29, and Bacchylides, xv 9. These two use the 'Doric' ποτί for the sake of its metrical advantage, i.e. not in elision, except that Pindar has ποτ' ἀστῶν, to be parallel with ποτὶ ξείνων, at *Ol.* vii 90. Contrast Stesichorus fr. 87 ποταύδη, fr. 10 ποτερριπτ-.)

3]τος ἥρως·, the subject of ποτήνεπε. As the Alcmaon addressed is the son of Amphiaraus (l. 7), there is a chance that Ἄδρασ]τος, his mother Eriphyle's brother, may be recognized as the speaker. Ἄδραστος ἥρως Pind. *Pyth.* viii 51. But as the context is too obscure to show whether he is appropriate, other possibilities may be envisaged, e.g. θαυμαστός, περικλειτός, Bacchyl. v 71, xi 81.

Ἄλκμαον. In Homer Ἀλκμάων (*Od.* xv 248), in Pindar Ἀλκμάν (*Pyth.* viii 46, 57). The poet Alcman (Ἀλκμάν fr. 17, 4, fr. 39, 1) once apparently vocalizes his own name Ἀλκμάων, fr. 95 (*b*).

Ποςειδαι. If this is a complete word, the dative of Ποςειδᾶς, it is to be said that among the many forms of the Greek name of Poseidon this particular combination of the variable components: -c-, -τ-, -h-; -ει-, -ι-, -οι-; -αων- (-εων-, -ων-), -αν-, -ας, is not recorded. The form to be expected in a 'Doric' text is Ποτ(ε)ιδαι (Hdn. π.μ.λ. i 10, to whose examples add Aristoph. *Ach.* 798). But I remark, though I think it is irrelevant, that derivatives beginning Ποc(ε)ιδαι- are found in inscriptions of a date later than the presumptive date of these verses.

Ποςειδᾶι ἀνέςτας could be construed together, 'you have challenged' (or 'have you challenged?') 'Poseidon'. But in the context I suppose a more probable kind of sentence would be, 'obeying' or 'trusting' (e.g. πειθόμενος, πίσυνος) 'Poseidon; you have left . . . and an excellent poet and departed from', say, 'your home'.

I have found no place in the Eriphyle story as told where Poseidon is involved.

6 seq. ποτέειπε See l. 2 n.

7 Ἀμφιαρητείδας. There can be no doubt that this is intended for the patronymic derived from the name of Amphiaraus, but the form is puzzling. In the only other place, Greek or Latin, where I have found the patronymic, Ov. *Fasti* ii 43, it is Amphiareiades. Ἀμφιάρης or -ρευς is attested (Pind. *Nem.* ix 13, 24, Antimachus: **2519** fr. 1 ii 1) as well as -ρηος (Pind. *Ol.* vi 13, *Pyth.* viii 56) and -ραος (Pind. *Isthm.* viii 33, and generally). I do not know where -τ- comes from.

8 seq. I suppose the sense to be εὖ μέν, ὦ φίλε, πινέ τε καὶ θαλίαις τέρπε θυμόν, but it need hardly be pointed out that there are many possibilities of variation in the expression, e.g. ὑμὲς μὲν . . . πίνετε, τέρπεσθε, εὔφραινε, and so on.

μὲν . . . ἀτάρ Pind. *Pyth.* iv 169, iii 98, fr. 333 (*a*) 4 seq., and perhaps Stes. fr. 45, col. i 2 seq.

9 ἐγών. But ἐγώ **2360** i 10 (Stes. fr. 32) in a metrically indifferent position.

9 seq. Perhaps πρᾶ-γος or -ξιν, but the division πρᾶ-γμα is also legitimate; cf. **2617** fr. 19 ii 6. 'I (go) about a . . . matter'.

Col. ii 5 ἀπήναν ζευ[I suppose to be compared with Pind. *Pyth.* x 65 ἔζευξεν ἅρμα, Timoth. fr. 15 (*Persae*) 190 seq. ζεύγνυτε . . . ὄχημα.

6 seq. ναδεβα. Among the possibilities -νάδε is to be remembered. On account of Ἀναξάνδροιο, l. 8, I mention Λακεδαιμονάδε (Hes. *Catal.* G 26, 37).

μναστεύειν ordinarily of the wooer. Here applied to a woman, I should guess on a straightforward construction of the remains, a mother seeking a bride for her son, ἔβα παράκοιτιν . . . μναστεύοιcα μάτηρ. But -τι[ν and -τη[ρ are unverifiable.

7 There is a *coronis* against this line. I do not see its significance.

8 παῖδα possibly 'daughter'.

Ἀνάξανδρος is not recorded as the name of any legendary person. It is the name of several historical persons, only one earlier than the presumed date of these verses, the Spartan king reigning

at the time of the Second Messenian war. It is difficult to suppose that the heroes of the expedition against Thebes and this man occupied places in the same poem.

8 seq. ὑπερ|φιάλου.

γαμεν this seems most likely to be the infinitive γαμέν, scanned ∪ ∪, though I can find no metrically guaranteed parallel to the scansion of -έν representing -εῖν as short. But γᾶμεν is, as far as I can make out, incompatible with the metre.

ἔκγο[νον?

Fr. 2

```
          ·      ·           ·
        ]αρϲχηϲου[
          ].οναϲα.[
          ].ουϲεϲο.[
        ]ταυταϟ[
5        ]..β.[
          ·      ·      ·
```

Fr. 2 2]., indeterminate ink, perhaps on the underlayer   .[, the upper part of an upright with a cross-stroke through its top   3]., a dot level with the top of the letters   .[, a flat stroke (? serif) on the line with faint and scattered dots above   5].., traces, two level with the top of the ⟍ letters, two (or three?) on the line; the letter immediately before β perhaps α or λ   .[, the lower left-hand arc of a circle

Fr. 3

```
        Col. i            Col. ii

          ·    ·      ·     ·       ·       ·
        ][    ].[
        ]          [
        ]          [
        ]εναδεϲθλακακ[
5      ][ ]                     ταν[
        ]                       καρπα.[
        ]δυεμοι                 τεϲει.[
        ]ϲανδ..ν                ερυϲα[
        ].υ[ ]          [
10     ]ϲενδε          [
        ]ναμφω          [
        ]              [
          ·    ·    ·    ·    ·    ·    ·
```

Fr. 3 Col. i 8 A trace, just below the line, near δ, and a flat stroke, on the line, with a dot above it, near ν   9]., the right-hand end of a cross-stroke nearly level with the top of υ

Col. ii 6 .[, a dot on the line   7 .[, the left-hand arc of a circle   8 Of ǫ only the lower part of the left-hand stroke and the cross-stroke

Fr. 3 Col. i 4 Perhaps μεμιγμ]ένα δ' ἐϲθλὰ κακ[οῖϲ, cf. Hes. *Op.* 197 μεμίξεται ἐϲθλὰ κακοῖϲι, Theogn. 192 ϲὺν γὰρ μίϲγεται ἐϲθλὰ κακοῖϲ.

Col. ii 6 καρπαλ[ιμ- acceptable, but λ[not verifiable.

2619. STESICHORUS, ᾿Ιλίου πέρϲιϲ?

All that is known of the text of the ᾿Ιλίου πέρϲιϲ of Stesichorus consists of two quotations of one and of nine words respectively. From the following collection of fragments not a single complete sentence or verse is recoverable. Nevertheless there are grounds for suggesting that they represent—or at least that there is represented among them—a text of the ᾿Ιλίου πέρϲιϲ of Stesichorus. References to the 'matter of Troy' are to be seen in the proper names Παί]ονεϲ (fr. 1 i 9), Ἀχαι-οί, -ῶν (frr. 1 i 15 and 10, 4), Τρῶ -εϲ, -αϲ (frr. 1 ii 7 and 15 (b) 8), Πριαμ[? (fr. 2, 11), Cιμόεντοϲ (fr. 15 (b) 3), ῾Ελένα (fr. 14, 5), Μυρμιδ[όν- (fr. 21, 3), Cκ]αμάνδριον (fr. 27, 4), Αἰακιδαν (fr. 28, 2). The language, so far as can be judged from what remains, is comparable with that of previously known pieces in that to a considerable extent it draws on or is reminiscent of the epic vocabulary, but has a 'Doric' colouring, exemplified by α for η (but not ω for ου), ἐγών (frr. 13, 3 and 16, 8), πεδά (fr. 21, 3), Ἄρταμιϲ (fr. 18, 11). Unfortunately the ruinous state of the manuscript or manuscripts, which prolonged efforts have not appreciably remedied, makes the attribution of authorship of no present value. The style and structure of the composition are quite unrecognizable; the details reported from it (Stes. frr. 196–205) are nowhere apparent.

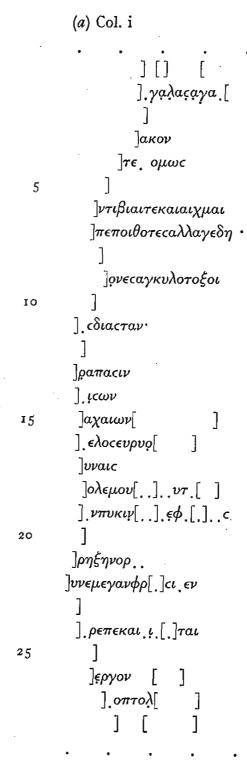The text is written in an angular hand of a common type to be assigned, I suppose, to the late second or third century. Lection signs are lacking. There is some variation in the appearance of the script from group to group of the fragments, but except possibly in very small pieces I do not think there is any mistake in identification.

Fr. 1

(a) Col. i   Col. ii

```
          ] [ ]    [          ]   [
          ].γαλαϲαγα.[       ]    [
          ]                       [
          ]ακον                   [                    (b)
          ]τε.ομωϲ                [                          ].[
  5       ]                       [  ].ουδ[ ].δ.[    ].υκλ.[
          ]ντιβιαιτεκαιαιχμαι     [ ]προϲναον.[      ].ακρ[
          ]πεποιθοτεϲαλλαγεδη ·     τρωεϲπολεε.[     ]τεπι.[
          ]                       [ ].λ.ετεμ.[        ].λογο[
          ]ονεϲαγκυλοτοξοι        [ ]τονδεκα[          ].νι.[
  10      ]                       [ ].γ.ονα[          ]μα[
          ].ϲδιαϲταν ·            [ ].νωμι[           ]ηκ[
          ]                       [  ]νινδε[
          ]ραπαϲιν                [ ].ηϲο.[
          ].ιϲων                  [ ].[ ]..[
  15      ]αχαιων[      ]         [ ].α[.]οτο.[
          ].ελοϲευρυο[  ]         .[ ]αζοντο.[
          ]υναιϲ                  ι[ ].[ ]ονμε..[
          ]ολεμου[..]..υτ.[ ]     ω.[ ]..[ ]φυλλοφ[
          ].νπυκιψ[..].εφ.[.]..ϲ   πυκινα[ ].πτερ[
  20      ]                        κιρκονταννϲιπ[
          ]ρηξηνορ..              [ ].εϲανεκραγ..[
          ]υνεμεγανφρ[.]ϲι.εν     [    ].τε.[
          ]                       [
          ].ρεπεκαι.ι.[.]ται       [
  25      ]                       [
          ]εργον    [ ]           [
          ].οπτολ[      ]          [
          ]    [    ]             [
```

Fr. 1 The lower left-hand part of (a) is darkened as if by charring.
Col. i 1]., a speck level with the top of the letters Between ạλ apparently some ink not accounted for .[, the bottom left-hand arc of a small circle 4 After ε the start of a stroke,

rising to right, with a trace above and to right; e.g. the left-hand stroke of a triangular letter, of which the right-hand part would occupy the blank space before o. Beneath in the interlinear space a small upright with a comma-like sign to right of its foot. I do not see the relation of this to the text, and it may have none   7 What I have taken as a high stop may be casual ink   11]., a trace level with the top of the letters   14]., what now looks like the cross-stroke and upper part of the stalk of τ, but too low in the line. I am inclined to think it should be combined with ι in a somewhat anomalous η   16]., the cross-stroke of γ or τ   18]., an apex, followed by a speck near the left-hand branch of υ .[, a dot just below the line   19]., a cross-stroke touching the left-hand upright of ν a little above the middle; presumably ε   Before ϝ the upper right-hand part of γ or τ .[, a trace just below the line   ].., faint and scattered traces, those nearest ϲ compatible with the lower end of a stroke descending from left   21 After oρ the lower end of a stroke ascending with a slight slope to right, followed by the lower end of a faint stroke descending from left   22 Between ι and ε perhaps the lower part of the upright and the right-hand ends of the branches of κ, but I cannot rule out ν   24]., an upright, perhaps with ink to left of its top   Before ϝ the feet of two strokes on the line, after ι perhaps the lower part of the left-hand upright and part of the diagonal of ν   27]., a dot level with the top of the letters, some way from o

Col. ii The level of (b) is fixed by the cross-fibres, its distance from (a) cannot be determined by external evidence. There may be internal evidence which determines it in l. 7

4 At the beginning dispersed traces on the under layer   ].[, the lower part of a stroke descending from left   5]., a slightly convex upright   Before δ perhaps the turn-up of ε or ϲ, after δ perhaps the start of a stroke rising to right   Before υ the upper end of a slightly forward-sloping stroke .[, the middle part of a convex stroke   6 .[, perhaps ε, but now no sign of the cross-stroke   ]., perhaps the top of ϲ   7 After ε a trace compatible with the lower part of ϲ   Of τ the left-hand part of the cross-stroke has all but disappeared; γ would be the decipherment first thought of .[, a dot above the general level, suggesting a stroke descending to right, followed by a faint dot to right 8]., perhaps the base and right-hand part of the cross-stroke of ε   At the apex of λ ink not accounted for, but not prima facie χ   After λ two dots on the line, above which the upper left-hand arc of a circle .[, the upper part of an upright   ]., the right-hand part of a cross-stroke, rather high for ε but cf. fr. 5, 6   9]., the upper part of an upright with a trace to left near its top; η not suggested .[, two median dots on a single fibre, perhaps separate letters   10]., a dot just above the general level   For γ possibly the left-hand angle of π   Before o the upper part of an upright   11]., the lower part of an upright descending well below the line   13]., the upper part of an upright? with a dot to right at mid-letter .[, the top of an upright   14]..[, the top of an upright followed by the left-hand arc of a circle; o rather than ϲ   15 .[, an upright   16 .[, a dot below the line and a trace, a little to right, level with the top of the letters   Of]α only the extreme upper and lower ends of the right-hand stroke   o.[, the lower end of a stroke rising gradually to right   17].[, the start of a stroke rising to right   ..[, a dot level with the top of the letters, followed by a dot level with the top of the letters having a dot below it near the line; perhaps a single ν or the like 18 Of ω only the left-hand curve and base; it appears to be followed by the start of a stroke rising gradually to right, of which the upper end may be represented by a dot, level with the top of the letters, on the opposite edge of the gap .[, a dot on the line and a dot diagonally opposite, level with the top of the letters, perhaps representing different letters, followed by the upper part of what looks most like θ or ρ, though anomalous for either   Of ν only the top of the left-hand branch and extreme bottom of the shank, of o only a short piece from the upper right-hand side   19 Of ϙ[only a dot representing the base angle   ]., faint not determinable traces   21]., apparently the upper right-hand arc of a small circle, level with the top of the letters ..[, presumably oρ, but ρ would not be recognized, but for the sense; of ρ[there is only a dot on the line   22]., the upper part of an upright .[, a short arc of a circle at the end of the cross-stroke of ε

Fr. 1 Col. i 6 seq. For βίαι τε καὶ αἰχμᾶι compare βίηι καὶ χερϲὶ καὶ ἔγχεϊ *Il.* iii 431, βίηφί τε δουρί τε μακρῶι *Il.* xviii 341; for this phrase dependent on πεποιθότεϲ compare χείρεϲϲι πεποιθότεϲ ἠδὲ βίηφι *Il.* xii 135, λαοῖϲιν (λάεϲϲι Zenod.) καθύπερθε πεποιθότεϲ ἠδὲ βίηφι ibid. 153.

The partial resemblance to ἀντίβιον, ἀντιβίην, ἐναντίβιον must be fortuitous. -ντι may well be the end of a 3rd person plural.

---

9 Παί]ονεϲ ἀγκυλότοξοι *Il.* x 428, ii 848.

16 In the context εὐρύο[πα is likeliest. Perhaps τέλοϲ precedes.

18 ππ] or π]ολέμου [τε]λευτα[appears acceptable.

19 I think πυκιν[άϲ] τε φρ[έ]ναϲ, not the nominative, is probable, though I cannot verify it. Cf. *Il.* xiv 294 (Hom. *hy. Aphrod.* 38, 243).

21 ῥηξήνωρ in Homer and Hesiod qualifies nobody but Achilles. But I am not sure that the ink suits any case-ending of this word and that another example of ῥηξηνορία (of Odysseus, *Od.* xiv 217) is not to be recognized. But why not -άνορ-?

24 A possibility which may be mentioned appears to be (μετ)έπρεπε καὶ πινυτᾶι, cf. *Il.* xvi 596 ὄλβωι τε πλούτωι τε μετέπρεπε Μυρμιδόνεϲϲιν and *Il.* vii 288 seq. μέγεθόϲ τε βίην τε καὶ πινυτήν.

Col. ii 7 Τρῶεϲ πολέεϲ τ' ἐπίκ[ουροι seems likely enough, in which case no whole letter is missing in this line. But I cannot confirm it by a satisfactory supplement in the preceding line, where only one letter would be missing.

18 φυλλοφ[ορ-.

19 πυκινα[ῖ]ϲ πτερ[ύγεϲϲι   πυκινὰ πτερά *Od.* v 53.

20 κίρκον τανυϲίπ[τερον.

21 ἀνέκραγον is hardly to be made out of the ink. If it was intended—and this seems the likeliest articulation—it is to be said that ἀνακράζειν is late and rare in application to the sound made by animals (LSJ in v.), so that the supplement ὄρ-νι]θεϲ is not recommended.

Fr. 2


```
              •           •
        ]α..[
        ]           [
        ]μεγαχωϲαμ[
        ]αι          [
5       ]ματουτ[
        ]εν.[
        ]        [
        ]μοιμε.[
        ]νμεγαλ[
10      ]      [
        ]πρι.μ[
        ]ε.πε.[.].[
        ]κα        [
        ]..αντεϲ α[
15      ]        [
        ]θιμ[
              •           •
```

Fr. 2 The lower part stained and in places rubbed

1 After α an upright apparently forking at the top, but not υ   .[, the foot of a slightly forward-sloping stroke, with a trace to right; perhaps μ   4 Of ϙ only the tail, which is unexpectedly high

5 ᾳ unsatisfactory, since one would expect to see the upper end of the lower left-hand stroke   6 .[,
the start below the line of a stroke rising to right; α possible   8 .[, the foot of an upright
11 Between ι and μ faint traces compatible with α   12 Between ε and π faint dots; presumably
ι or c, but no letter verifiable   .[, perhaps a dot on the line   ].[, converging strokes as of the
underside of the middle part of α   13 Of]κ only the right-hand ends of the arms   14].., the
upper part of a slightly forward-sloping stroke with traces to right too much obscured by stain to
separate; I think]ω. might be acceptable

Fr. 2 3 μέγα χωcαμ[εν- not Homeric; μέγ' ὀχθήcαc of fairly frequent occurrence.
11 Πριαμ[- not verifiable.

Fr. 3

```
        .              .
      ]...δᾳ[
      ]ργαλεα[
      ]ουφωc[
      ]μαδ[
5     ].περ.[
      ]..υc[
```

Fr. 3 1]..., the lower parts of two uprights
descending below the line, followed by the lower
part of a stroke, rising gently to right, at the
upper end of which is the foot of an upright   Of
ᾳ[only the lower part of the left-hand stroke
5]., the lower side of a loop just below the top of
the letters   .[, two dots, one median, the other
below and slightly to right, θ?   6].., the
top of a loop, followed by the rubbed top of what
may be τ

Fr. 3 2 ἀ]ργαλεα[.
3 κ]ούφωc.

Fr. 4

```
     .       .     .
   ]θα.α[
   ]επερ...[
   ]       [
         .
```

Fr. 4 Darkened. [The right-hand end of
ll. 1 seq. has flaked off since the transcript was
made. Only α.[and ρ.[now seen.]
    1 Between α and α two uprights; perhaps ιι,
as I now see no ink between their tops   2 ...[,
apparently the tops of two uprights and a stroke
sloping forward, e.g. ικ, followed by two traces
on a displaced fibre

Fr. 5

```
     .        .       .
    ]αγορᾳ[
    ]ων  [
    ]μενο[
    α·
    ]εντεcο.[
5   ]αγερθη[
    ]ϛλογον[
    ]αcταc[
    ]     [
     .        .
```

Fr. 5 1 Of]ᾳ only the extreme end of the tail
Sscr. Above and to right of α the base of a circle

4 .[, prima facie the left-hand parts of μ

Fr. 6

```
   .    .   .
  ]..[].[
  ]οcε.[
  ].c.[
   .        .
```

Fr. 6 Darkened
    1].., a dot on the line, followed by the start,
just below the line, of a slightly forward-sloping
stroke   ].[, a dot on the line   2 .[, an up-
right with ink to right at its middle   3].,
the upper end of a stroke curving slightly over to
right; apparently too low for υ   .[, the upper
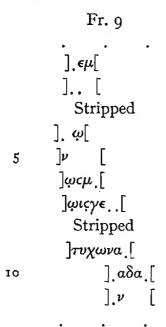left-hand part of an oval

Fr. 7

```
    .     .    .
   ].οπη[
   ]    [
    .    .    .
```

Fr. 7 1]. a short flat stroke on the line

Fr. 8

```
]ρωρ[
].αν.[
]   [
].με[
5 ]   [
]ϝϊαιϲιϝ[
]κα.[]φ.[
]   [
]  .[
```

Fr. 8 2]., a cross-stroke touching α just below the apex; presumably ε   .[, most like ϲ, but the top sharply angled   4]., the lower part of an upright descending below the line   6 ϝ[anomalous, but so would μ be   7 Of]κ only the right-hand ends of the branches   After α γ[.] or a single π   ]φ anomalous, but I see nothing else as likely   .[, the start of a stroke rising to right 9 .[, not part of the text; a short upright

Fr. 9

```
].εμ[
].. [
  Stripped
]. ω[
5 ]ν  [
]ωϲμ.[
]ωιϛγε..[
  Stripped
]τυχωνα.[
10 ].αδα.[
].ν  [
```

Fr. 9 1]., a slightly convex upright; μ possible   2].., confused ink followed by an upright with a cross-stroke touching its middle on left; apparently ει or η possible   4]., what now looks like a small ϲ slightly above the top of the letters   ω, which is more than the usual distance from the preceding, is partly covered by a black stain and may be illusory; it is larger than the normal and might perhaps be taken as οι   6 .[, the upper part of an upright bending over to right at the top; ε?   7 Blurred.   ..[, the lower part of a slightly forward-sloping upright followed by a dot below the line   9 .[, a stroke rising to right   10]., a trace off the line   .[, the foot of ε or ϲ 11]., the middle part of an upright

Fr. 10

```
].κα.[
]..ανωιφ[
]      [
]ναχαιοι [
]   [
][
```

Fr. 10 1]. the lower end of an upright descending below the line   .[the left-hand stroke of λ or ν   2].. the tip and lower part of an upright followed by a damaged letter containing two uprights, perhaps ν   4 There are marks after ι but I am not sure that they are ink

Fr. 11

```
]με.[
]   [
].εφ.[
]ϲμιμ..[
5 ]ρειαν[
]γκελεϲ[
].  [
]...[
```

Fr. 11 1 .[the start of a stroke rising to right   3 .[, the upper left-hand arc of a circle   4 ..[, perhaps opposite sides of ν, followed by the start below the line of a stroke rising to right   7 seq. Faded   8]..., apparently the upper parts of two uprights, followed by a convex upright;].ιϲ may be possible

Fr. 12

```
] [
]ϲ  [
].αλ.θεϲιναι [
]      [
]αθεϲαι [
5 ]   [
]ηραι  [
].λεται [
]    [
]    [
10 ]αι  [
```

Fr. 12 2]., the lower end of a stroke descending from left   Of λ only the lower parts of the left- and right-hand strokes. The right-hand perhaps touches the extreme lower end of a stroke which may be to be combined with the sign before θ. The alternative, ν for λ(.), looks less likely   Before θ the lower part of an upright, perhaps struck out   7]., perhaps the extreme end of the overhang of ε, but I cannot rule out ν

Fr. 13

```
      ].δ.πωμ.ϲεϲεμ[
     ]           [
     ]εϲθεγωνδαυ [
     ]           [
  5  ]γο.ειμειν [
     ].  .      [
     ]...εϲαγυ  [
     ].αοϲαελ̣ου[
     ]           [
 10  ]α.[.]αται ϲαν[
     ].[   ].λεψ[
```

Fr. 14

```
       .      .     .
      ]οντιαραιϲ..[
      ]ιτονα.λοχο.[
      ].εναϰυδα.ε9[
      ]υντεχοντε..[
   5  ]ανθαδελεναπρ[
      ]ϲιληοϲαοιδιμ...[
      ]αιδεκελευϲετω...[
      ]ϊωιπυρικαιομερ[
      ]πρηϲανταϲε.[ ].[
  10  ]...αμερ...[
      ].απο.[
       .      .     .
```

Fr. 13 Blank above the first line, probably but not certainly the top of the column. The left-hand side has displaced and frayed-out fibres

1]., a thick dot, level with the top of the letters, with a thin upright falling from its right-hand side   After δ perhaps ε, but not verifiable   Between μ and ϲ apparently the top and bottom of an upright; o not suggested   5 Between o and ε two uprights with confused ink between them; possibly ν   6 The last letter is, or finishes with, an upright   7]..., on a single fibre, a trace as of a stroke rising to right; a second similar trace, followed by what now looks like the angle formed by the lower end of a stroke descending from left and the foot of an upright; on the main surface, a heavy dot   8]., the lower part of an upright descending well below the line   10 After]α dispersed dots, possibly the upright of ρ   11].., perhaps the top of the loop of ρ, followed by faint dispersed dots suggesting a triangular letter   Of λ only the upper part, but I think likelier than δ

Fr. 13 1 In spite of appearances -ώμοϲε must be thought likely.
3 ἐγὼν δ' cf. fr. 16, 8   ἐγώ ϲ' Stes. fr. 32 (PMG 209) ἐγὼν ἐπί **2618** fr. 1 i 9.
5 εἴμειν (for εἶναι) seems unavoidable. It is a (Rhodian and) Sicilian Doric form attested for Epicharmus (fr. 99, 2). (Another form common to Stesichorus and Epicharmus, 'found in some Doric dialects', Phot. lex. in πέποϲχα, is πέποϲχ- for πέπονθ-, Stes. fr. 84 (PMG 261), Epicharm. fr. 11.)
8 φάοϲ ἀελίου.
10 [κ]ατ' αἶϲαν.

Fr. 14 The right-hand side of this scrap is blackened by dirt which makes decipherment uncertain and in places impossible

1 Of the first ι only the top; below and to left black marks, apparently not ink   .[, dots on the line   2 Between α and λ a cross-stroke about mid-letter. Not apparently ε. I think intended to indicate that no space should have been left   .[, the foot of a stroke rising to right   3]., the lower part of an upright descending well below the line   Between α and ε perhaps the middle part of a stroke descending to right; if λ, rather crushed   4 ..[, the last letter perhaps ν; preceded by dispersed dots   5 V. comm.   6 μ now has an anomalous appearance and I cannot distinguish ink and dirt beyond it   7 Of]α only the lower end of the down-stroke. I am not sure that]αι may not be a badly made ν   8 Perhaps the lower end of a down-stroke from left, i.e. α, is to be seen against the lower part of]ϊ   ε9[appears to be compatible with what is visible, but cannot be verified   9 After ε an upright   10]..., two traces on the line, followed by the foot of ε or ϲ and the foot and right-hand end of the cross-stroke of γ or τ   11 .[, an upright
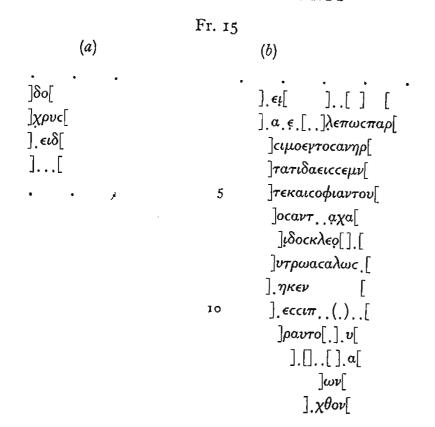
Fr. 14 3 κυδαλέοϲ is not attested and I am far from certain that it could have been written, but I can get no nearer to a possible word of the form κυδ..εο-.
5 seq. ξανθὰ δ' Ἑλένα seems obvious, but it is to be observed that θ appears originally to have been written in a paler ink and to have had its cross-bar reinforced by the writer of the text, and that above θ in the same paler ink is what is prima facie a 'grave', correct enough but unexpected in this piece.
'Helen' followed by βα]ϲιλῆοϲ makes Πρ[ιαμ- a reasonable guess.
8 δαΐωι πυρὶ καιομεν- of Troy? Il. ii 415 πρῆϲαι ... πυρὸϲ δηΐοιο θύρετρα, Il. xi 666 ἄϲτυ πυρὸϲ δηΐοιο θέρηται.

Fr. 15

(a)   (b)

]δο[   ].ει[   ]..[ ] [
]χρυϲ[   ].α.ε.[..]λεπωϲπαρ[
].ειδ[   ]ϲιμοεργτοϲανηρ[
]...[   ]τατιδαειϲϲεμν[
            5   ]τεκαιϲοφιαντου[
                 ]οϲαντ..αχα[
                 ]ιδοϲκλερ[].[
                 ]υτρωαϲαλωϲ.[
                 ].ηκεν   [
         10   ].εϲϲιπ..(.)..[
                 ]ραυτο[.].υ[
                 ].[]..[].α[
                 ]ων[
                 ].χθον[

Fr. 16

                 ]αυψα...[
                 ]ναργεϲ   [
                 ].ετυμωϲαιθ.[
                 ].ιονουϲ [
         5   ]υρανπρωπε[
                 ].[.]υπρογενηϲα[
                 ]αλιπορφυροναγγ[
                 ]αιμενεγωνλεγω[
                 ].ιαθανατοι   [
         10   ]λονερμιοναντε[
                 ].ωνποθεωνυκ.[
                 ].λοποδαν   [
                 ]νυφαρπαγιμον[
                 ].ρομενανκνακα[
         15   ]τα   [
                 ]ορυφαιϲιναπαιϲ[
                 ]ωνϲτυγερον [
                 ]δαπαιδαφιλον.[
                 ].ολεγωμηδ[
         20   ]ω..ρο.πω[[ι]][
                 ]οντογενοιτ.[
                 ].[
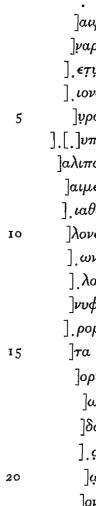
Fr. 15 (*a*) may have stood above the left-hand side of (*b*). There is a patch on the lower right-hand part of (*b*), applied before writing

(*a*) 3]., *a* or λ   4]., the upper part of an upright with a trace to left; η or perhaps μ possible   ..[, a median dot, followed by the upper part of an upright; perhaps οι or ρι

(*b*) 1]., ρ or φ   ι[close to the edge; γ, π may be possible   2]., perhaps the right-hand base angle of δ   After α a speck off the line   Of ε only the foot, but ϲ discommended by the spacing   .[, μ or ν   6 After τ an upright, followed by a thick dot level with the top of the letters   7 Of ρ only the base   ].[, the start of a stroke rising to right from below the line; α suggested   8 .[, an upright   9]., the right-hand end of a cross-stroke below the top of the letters; ε or θ   10].[, the right-hand stroke of a triangular letter   After π the base of a small circle off the line; then the lower end of a stroke descending from left followed by the foot of an upright, which might be combined as ν; another base of a small circle off the line; an upright, perhaps ι, but possibly having traces on its upper right-hand side   11]., perhaps the top of a circle or loop   12 Before α an upright, perhaps the right-hand upright of ν   14]., a dot level with the top of the letters

Fr. 15 (*b*) 2 -εν [χα]λεπῶϲ seems likely.
10 πονοι[looks possible, though as a *reading* πολιοι is more satisfactory.

Fr. 16 1 ...[, on the line the lower end of a stroke rising to right, followed by what are prima facie the lower ends of the left-hand and right-hand strokes of α, and this by the lower part of an upright descending well below the line   2 Of]ν only the upper part of the right-hand upright   3]., perhaps the lower right-hand angle of ν, but the right-hand upright anomalously thin and curly; ετ seem to have been made by the same pen as this   Of ν only the tip of the right-hand branch   .[, the lower part of an upright descending below the line and having the left-hand end of a horizontal stroke through it   4]., the top of an upright   6].[, on the line a small loop open to left   9]., a short upright opposite the middle of ι   10 ε[, which now has no overhang or cross-bar, should perhaps be read ι[, but the foot is anomalously hooked to right   11]., γ or the right-hand angle of τ   .[, a trace near the line and another above it level with the top of the letters   12]., a cross-stroke as of γ, τ; κ apparently ruled out   14]., perhaps the right-hand branch of υ   18 A cross-stroke from left touches the top of]δ but I am doubtful whether it represents a letter of the text   .[, the upper left-hand arc of a circle, perhaps ϲ   19]., a speck level with the top of the letters   20 After]ω a dot on the line, followed by the tip of an upright; before ρ a trace on the

line, followed by a speck just off it　　Between ο and π the top of an upright nearer to π　　21 .[,
a trace about mid-letter; ο not particularly suggested

Fr. 16 2 ἐ]ναργές.

4 ἡ]μιόνους not verifiable.

5 πρωπέρυϲι(ν) is the spelling prescribed for Attic by Apollonius Dyscolus (π. ἐπιρρ. 166, 25) and
Phrynichus (*Praep. Soph.* 105), and metrically guaranteed by Pherecrates fr. 182. We have no in-
formation concerning other dialects. No other known Greek word begins πρωπε-, but I suppose the
possibility of πρώ(ι) followed by another word beginning πε- cannot be ruled out.

6 As Κυπρογενής does not appear to be used as an adjective (though Κυπρογένεια is, Aristoph.
Lysistr. 551), α[is presumably not Ἀ[φροδίτα.

8 ἐγών cf. fr. 13, 3.

10 Ἑρμιόναν. In view of the occurrence of ἀλιπόρφυρον above and of ἁρπάγιμον below, it may be
worth while to recall that Hermione (Ἑρμιών, Ἑρμιόνη) in the Argolis was apparently noted for its
purple cloth (Plut. *Alexandr.* 36, 2, Alciph. *ep.* iii 10, 4) and was one of the places where Pluto was said
to have carried off Persephone (*v.* Apollod. *Bibl.* i 5, 1, 1). But I suppose a reference to the daughter
of Menelaus and Helen is more likely.

12 -]γλο- and -]πλο- seem to be the only choices; neither gives any known word. Nor is there any
such word ending in -πους (for which -ποδᾱς might be supposed to have been substituted).

16 κ]ορυφαῖϲιν.

Fr. 17

```
         ][
        ]πολεμ[
        ]τεμ.[
        ]τεπο.[
        ].αμε.[
5       ].ρον[
        ].ιπ[
```

Fr. 17 2 .[, a dot level with the top of the letters　　3 .[, the foot of a stroke hooked to left
4]., a speck above the general level; perhaps casual　　.[, perhaps the extreme left-hand ends of the
rising and descending strokes of λ or of the corresponding strokes of α　　5]., the top of an up-
right　　6]., confused ink; perhaps the right-hand side of ο or of the loop of ρ

Fr. 18

```
        ]τεπικουρ[
        ].δαρ    [
        ]λιποιϲα [
        ]ματακα[
5       ]        [
        ].οχου[
        ][ ]    [
        ].ϲεκθορον.[].[
        ]γαιαοχοϲαγνοϲε[
10      ].ων         [
        ]αρταμιϲουδαφροδιτα[
        ]           [
        ]νηζευϲ [
        ]        [
15      ].μουϲ[
```
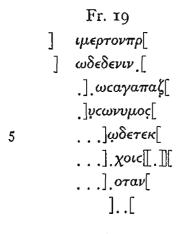
Fr. 18 There is a 'joint' at the left-hand side of ll. 9–11

2]., a dot level with the top of the letters　　3 Of]λ only the edge of the lower part of the
right-hand stroke　　6]., a triangular letter; I should say α likeliest, λ next, δ least　　8].,
faint traces compatible with the start of the left-hand and lower end of the right-hand strokes of α
.[ ].[, the upper part of an upright followed by the tip of an upright; a letter may, but need not, be
lost between them　　10]., faint traces of a stroke descending from left　　15]., the right-hand
end of a cross-stroke touching the top of the first upright of μ

Fr. 18 1 Cf. fr. 1 ii 7 Τρῶες πολέες τ' ἐπίκ[ουροι

2 seq. Δαρ|δαν(ι)-?

8 ἐκθόρον as, e.g. Hom. *hy. Dionys.* (vii) 9 ἔκθορον (sc. νηός).

9 γαιάοχος: generally Poseidon. ἁγνός ε[looks like a further specification. Possibly Ἐρεχθεύς,
applied to Poseidon in Attica (Plut. *or. uit.* 843), to Poseidon and Zeus (Sch. Lyc. *Alex.* 158), to Zeus
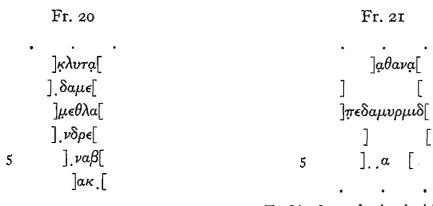in Athens and Arcadia (id. 431).

ἁγνός is rare in application to male deities, but Aeschylus, who applies γαιάοχος to Zeus at *Suppl.*
876, applies ἁγνός to Zeus at *Suppl.* 653.

10 In the context Ἀπόλ]λων may be thought of.

11 On the 'Doric' form *v.* Page, Alcman, *Parth.* p. 140.

Fr. 19

```
]  ιμερτονπρ[
]  ωδεδενιν.[
   .].ωcαγαπαζ[
   .]νcωνυμοc[
5  ...]ωδετεκ[
   ...].χοιc[[.]][
   ...].οταν[
      ]..[
```

Fr. 19 2 .[, γ or the left-hand parts of π, but the cross-stroke appears to have been retouched   3]. a trace level with the top of the letters   4 Of]ν only the top of the right-hand branch; ι would be a more natural decipherment   ς[would be taken for ε, if ε was acceptable in the context   5]ω abnormally narrow, but not ο   6]., a dot on the line touching the end of the upstroke of χ, and apparently the end of a cross-stroke touching the top of the down-stroke   Some letter has apparently been written on the cancelled letter (which may have been ε)   7]., the right-hand part of a cross-stroke touching the top of ο   8].., the upper part of an upright, followed by what now looks like c but may perhaps be a damaged ε

Fr. 19 4 I suppose δ]νcώνυμοc, though ν is not a satisfactory interpretation of the ink. But what can be made of ιcώνυμοc (before which two letters would have to be supplied)?

Fr. 20

```
   ]κλυτα[
   ].δαμε[
   ]μεθλα[
   ].νδρε[
5  ].ναβ[
   ]ακ.[
```

Fr. 20 1]κ represented only by the extreme right-hand ends of the branches touching the top and bottom of the left-hand stroke of λ   Of α[only the point of the bottom angle   2]., the upper part of an upright   4]., what now looks like the upper right-hand arc of a circle on the line; α by no means suggested   5]., a trace on the line   6 .[, perhaps the left-hand end of the cross-stroke of τ

Fr. 20 3 θέ]μεθλα.

Fr. 21

```
   ]αθαναι[
   ]        [
   ]πεδαμυρμιδ[
   ]        [
5  ]..α  [
```

Fr. 21 5].., a dot level with the top of the letters, followed by the upper right-hand arc of a circle, I think ρ

Fr. 21 3 If πεδὰ Μυρμιδ[ον-, as seems likely it may be remarked that πεδά is attested for Alcman and Ibycus and should probably be restored to Stesichorus in the Aristophanic quotation *Pax* 775 (PMG 210). μετὰ Μυρμιδόνεccι Homeric.

Fr. 22

```
   ]ιc.[
   ]ματα[
   ]    [
   ].. [
```

Fr. 22 1 .[, perhaps γ intended, but abnormally tilted and with ink inside the angle not accounted for; and one would have expected to see part of any subsequent letter   4 A speck level with the top of the letters, followed by the top of a loop or small circle

Fr. 23

```
   ]λα[   ]...[
   ]περcαντεcη[
   ] καλλαδαπα[
   ]αυτοικαταε[
5  ]αωναγε.[
   ].[]εδ[
```

Fr. 23 1 Of λ only the feet, but not, I think, χ   ]...[, the lower part of an upright descending into l. 2, followed by the right-hand arc of a circle, and this by the lower part of an upright   4 There is ink not accounted for across the tail of α, and also across the opening of υ   5 .[, a trace opposite the end of the cross-stroke of ε and another below it below the line   6].[, the upper part of a forward-sloping stroke; a narrow letter might be lost between this and ε

Fr. 23 2 seq. The *paragraphus* between these verses and that between 2359 fr. 1 ii 7 seq. (which is also presumptively Stesichorean, PMG 222) go to confirm the statement found in Suid.–Phot. τρία Cτηcιχόρου and elsewhere, that the compositions of Stesichorus were strophic. [Division by *paragraphi* into sets of eight or nine verses now found in 2617 (Stesich. Γηρυονηΐc?).]

3 καλλα   among other possibilities κάλλα Alcm. fr. 35 is to be remembered.
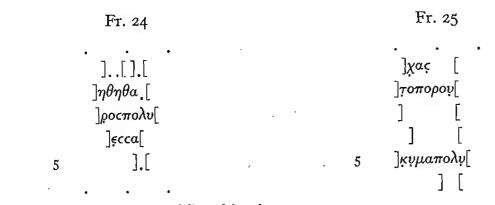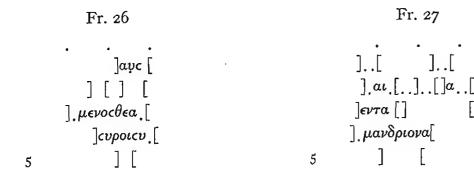
Fr. 24

```
  ].. [ ].[
]ηθηθα.[
]ροϲπολυ[
]εϲϲα[
5      ].[
```

Fr. 24 1]., a median dot, followed by the lower part of an upright; perhaps two letters represented   .[, the start of a stroke rising to right?   ].[, a short upright mark on the line and a short horizontal mark a little above it; η not suggested   2 .[, the start of a stroke rising to right; α suggested   4 Of]ε only the top and the end of the cross-stroke   5].[, the top left-hand corner of ε or the like suggested

Fr. 25

```
]χαϲ  [
]τοπορου[
]      [
]      [
5 ]κυμαπολυ[
  ]  [
```

Fr. 25 1 The top and bottom of ϲ lost, but not, I think, ι   2 Of]τ only the right-hand end of the cross-stroke   5 Of]κ only the right-hand end of the upper branch

Fr. 25 2 πον]τοπορου[(·).

Fr. 26

```
]αψϲ [
]  [ ]  [
].μενοϲθεα.[
]ϲυροιϲυ.[
5    ] [
```

Fr. 26 1 υ is anomalous, but ψ cannot stand here. ε cannot be read for ϲ   3]., the lower end of a stroke descending from left   .[, a thick dot on the line and a slightly concave upright (in a lighter ink?) standing on it   4 .[, γ or the left-hand parts of π

Fr. 26 4 βλο]ϲυροῖϲ.

Fr. 27

```
].. [   ].. [
].αι.[..].. []α..[
]εντα []     [
].μανδριονα[
5     ]    [
```

Fr. 27 2]., a stroke curving down from left through an upright of which the upper part remains; not a normal ν nor αι, λι   α seems to have been written on another letter, perhaps ο   ].., on the line the base of a circle, followed by a dot   ..[, the foot of an upright, followed by the start of a stroke rising to right, perhaps α   4]., a dot on the line

Fr. 27 4 Ϲκ]αμάνδριον.

Fr. 28

```
].ϲαϲπο.[.]ν [
]εκοϲαιακιδαν[
]      [
]εριαϲτυ..[
5   ]φυ[
```

Fr. 28 1]., the foot of an upright with a stroke from left through its lower end; presumably]αι or]δι or]λι   .[, the start of a stroke rising to right   4 ..[, an apex, followed by the upper part of a stroke sloping slightly forward

Fr. 28 1 I cannot decide between πολ[ι]ν and πολ[ύ]ν.
2 τ]έκος.
Αἰακίδαν likely, -ιδᾶν possible.
4 π]ερὶ ἄϲτυ.

Fr. 29

```
].[
].μων..[
].απε[]....[
```

Fr. 29 2]., the upper end of a stroke rising from left; rather high for the right-hand branch of ν   .[, the foot of an upright, followed by the base of a loop open to right   3]., the right-hand end of a cross-stroke touching the top of α   ].., a trace just below the top of the letters, followed by the tops of two strokes suggesting μ, but perhaps representing separate letters   ..[, a hook to right, perhaps the top of ε, followed by a comma-like mark, perhaps the tip of the left-hand apex of ν

Fr. 30

]δρ[
] θεατυ[
] παρθεν[
] ιμειρ[
5] νυνδ[
]δινᾳ[
]εαс.[
]..τ[

Fr. 31

]φυ[
]χορ[
]νε.[

Fr. 31 3 .[, the left-hand side of ε or c

Fr. 30 2 Of ε only the right-hand end of the cross-stroke   7 .[, the upper part of an upright?   8].., the concave upper end of a slightly forward-sloping stroke, followed by the top left-hand corner of ε or c

Fr. 32

] [
].εφω[
]υδερεα[
] [
]μωιβαρεα.[
5] [
].ωιаскλεεννο[
]ρсαντεсευκτιμε[
] [
]νθρωπουскλεϟ[
10]να.[

Fr. 32 1]., a dot level with the top of the letters   4 .[, scattered dots, perhaps representing two letters   6]., the lower part of an upright descending well below the line; there is room for a narrow letter between this and ω   10 .[, γ or the left-hand parts of π

Fr. 32 2]υδε ρέα[.
4 βαρέα in Homer only in the frequent locution βαρέα стεναχ-. I cannot verify ст[here.
6 κλεεννο['κλεεννέ' Alcman fr. 10 (*b*) 5 ii 12 (PMG 10), but κλεννά id. fr. 1, 44 (PMG 1), 'κλεινᾶс' Stes. fr. 7 (*Γηρυονηῑс*, PMG 184).
7 ἐκπέρсαντεс ἐϋκτίμενον *Il.* xxi 433.
9 ἀ]νθρώπους κλέο[с: this collocation once in Homer, πάντας ἐπ' ἀ. κ. ἔссεται *Od.* xxiv 94.

Fr. 33

]..α[].[
]ναас.[
]κερου[

Fr. 33 1]., the lower right-hand arc of a circle, followed by the foot of an upright   ].[, a trace well below the line, presumably the lower end of an upright; perhaps no whole letter missing between this and α   2 .[, the left-hand side of c or ε

Fr. 34

].μωιβια[
] [
].νoстo.[

Fr. 34 1]., the right-hand end of a cross-stroke touching the left-hand upright of μ below the top   3]., a speck level with the top of the letters   .[, a thick dot close to ο level with the top of the letters
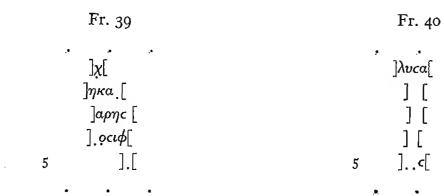
Fr. 35

]ν..[
]εсθ[
]οι[
]..[

Fr. 35 1 ..[, the start of a stroke rising to right, α suggested, followed by a trace below the line   4 A dot level with the top of the letters, followed by the top of a small loop

Fr. 36

]πατ[
]αλε[

Fr. 37

]καν· [
]αсαλλοιс[
]οκριτον[
]εκαстωινυ[
5].с[.].αι..[

Fr. 37 3 Of ν[only the left-hand upright   4 Of ν[only a hint of the fork   5]., level with the top of the letters a thick dot with strokes descending from either side, ρ?   ]., the right-hand end of a cross-stroke, as of γ

Fr. 38

]χοιсολ[
] [
]..ομ[

Fr. 38 There is a 'joint' at the left-hand edge   3].., a dot level with the top of the letters, followed by a flat stroke on a single fibre at about mid-letter and the extreme end of a stroke touching the bottom of ο

Fr. 39

```
      ]χ[
    ]ηκα.[
    ]αρης [
    ].ϙςιφ[
5      ].[
```

Fr. 39 2 .[, the start of a stroke rising to right   4]., the top of an upright; perhaps μ hinted at   Of ϙ only traces of the opposite sides   5 A dot above the level of the line

Fr. 40

```
    ]λυςα[
    ]  [
    ]  [
    ]  [
5  ]..ϲ[
```

Fr. 40 5 The surface is dirty and partly destroyed. Before ϲ there may have been a. I am not sure how much of what precedes this is ink
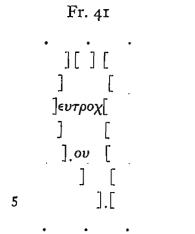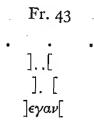
Fr. 41

```
    ][ ] [
    ]    [
  ]ευτροχ[
    ]    [
   ].ου  [
    ]   [
5    ].[
```

Fr. 41 3]., the upper part of an upright
5 The upper right-hand side of a loop, e.g. β or ρ

Fr. 42

```
    ]   [
  ]ροιϲεϲδ[
   ]..[ ] [
```

Fr. 43

```
   ].. [
   ]. [
  ]εγαν[
```

Fr. 43 1].., the lower end of a stroke descending from left to touch the lower end of a stroke rising to right   2]. the lower end of a stroke descending from left
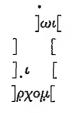
Fr. 44

```
   ]....[
   ]πατ[
    ]..[
```

Fr. 44 1].., the lower end of a stroke curving down from left, followed by the foot of an upright   ..[, the foot of an upright twisting to left, followed by a stroke rising to right, perhaps the lower side of the angle of α
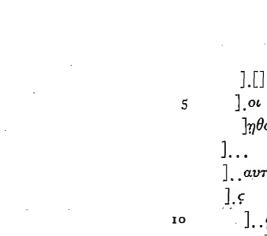
Fr. 45

```
    ]ωι[
    ]   [
   ].ι  [
  ]ρχομ[
```

Fr. 45 3]., a trace (the end of a cross-stroke?) opposite the middle of ι

Fr. 46

```
   ]νδρ[
   ]  [
  ]απο[
```

Fr. 47

```
      ]νο  [
      ]   [
     ].μ.ε.[
    ].[].ϲπευδοντεϲ[
5   ].οι          [
    ]ηθωμεθαοππωϲπ[
    ]...          [
    ]. αυτεικατα.  [
    ].ϲ           [
10 ]..ϛωμει...νᾳ.[
    ].[.]ρ  [
    ]..ᾳ[].[
      ].[
```

Fr. 47 There is a 'joint' about in the middle. The left-hand side is rubbed, the lower right-hand side is both stained and rubbed
3]., a dot level with the top of the letters   Before ε apparently the middle part of a stroke descending from left   .[, the start of a stroke rising to right   8 After the last α there is the upper part of an upright; prima facie ι and the end of the line   10 For νᾳ perhaps μ and δ possible   .[, the top of a circle?
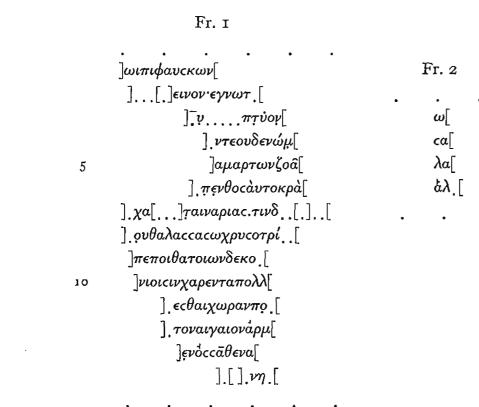
2620. Lyric Verses

In the following defective lines nothing survives that I see to give a clue to the author. But for the Doric τίν in l. 7 it could not have been asserted that they might not have formed part of a dramatic chorus and the conversion of πτύον to πτέον in l. 3, if that is rightly recognized, might in fact have led one first in the direction of an Attic source. That is presumably ruled out, but of the composers of choral lyric whose names we know I find nothing to favour one more than another.

The hand is of a well-represented type ascribed to the first century B.C.–first century A.D. This specimen may be compared with **659** and P. Ryl. 44 and 51 and placed towards the end of the first century B.C.

Fr. 1

```
             .          .        .
     ]ωιπιφαυσκων[                    Fr. 2
     ]...[.]εινον·εγνωτ.[
       ].ͮν.....πτὺορ[          .       .      .
        ].ντεουδενώμ[            ω[
  5      ]αμαρτωνζοᾶ[            cα[
        ].πͤνθοcαυτοκρὰ[         λα[
   ].χα[...]ταιναριαc.τινδ.[.]..[   ἀλ.[
   ].ουθαλαccαcωχρυcοτρί..[      .     .     .
     ]πεποιθατοιωνδεκο.[
 10  ]νιοιcινχαρενταπολλ[
      ].εcθαιχωρανπο.[
      ].τοναιγαιονάρμ[
      ]ενόccᾱθενα[
        ].[.].νη.[
         .       .      .
```

Fr. 1 2]..., possibly ρτι, but the ink before τ might represent two letters, of which the second could be ι, and that after τ is no more than a dot level with the tops of the letters. One broad letter could fill the whole space between τ and ε   I am not sure that the stop is not casual ink   .[, the left-hand curve of a circle   3]⁻, a speck level with the top of the letters   After ν (for which χ appears possible) the upper part of an oval or looped letter, followed by the top of c or ε; then, the top of an upright, a horizontal stroke on the line with the upper end of a stroke descending to right above it level with the tops of the letters, the foot of an upright, i.e. ιδι or ιδυ suggested, but δ may be delusive owing to damage   Above ν of πτυ traces compatible with ε   4]., the lower right-hand

arc of a circle with two dots on a single fibre above   6]., perhaps the lower right-hand arc of a circle, but the fibres are in great disorder   7]., the lower part of an upright   After δ the surface is rubbed; ει[.]ν seems compatible with the traces   8]., the upper end of a stroke rising from left, e.g. κ   ..[, αι cannot be verified   9 .[, the upper left-hand part of a circle; ο or θ rather than c suggested   11]., the ends of the right-hand members of κ or χ   .[, a trace on the line?   12]., the top of an upright   14].[, two letters may be represented   ]., the right-hand end of a cross-stroke touching the apex of ν   .[, perhaps the upper left-hand curve of a circle

Fr. 2 is fixed by the fibres at the level shown and, to judge by the difference in size of the writing, to right, not to left, of fr. 1   4 .[, a dot at mid-letter

Fr. 1 1 πιφαύcκω Pind. *Dith.* iv 4; Bacchyl. v 42, ix 81 (all the lyric instances).

3 υ preceded by a δίχρονον must presumably be αυ, that is, a form from αὔω or πρ]αὔ- or τ]αὔ. If for υ χ should be read, ᾱχ, ῑχ, ῡχ offer a wider choice of possibilities. I can suggest no plausible combination with what follows on either hypothesis.

If πτύον is rightly deciphered, no form of πτύω can be in question but πτύον (of which πτέον is said by grammarians to be the Attic form), or a compound of it—Hesychius records δίπτυον . . . ἡμιμέδιμνον—must be recognized.

4 Presumably τεοῦ.

5 Only ζω- attested hitherto in Pindar and Bacchylides (and Ibycus; all the lyric instances).

6 αὐτοκρὰ[: the accentuation indicates a compound. As far as I see, αὐτοκρατής is the only recorded word that suits the conditions.

7 πτ]υχα[ῖcι] Ταιναρίαc looks acceptable. Here Poseidon had a temple and feast. For the expression cf. Pind. *Pyth.* vi 18, simm.

7 seq. τὶν δὲ . . . ὦ χρυcοτριαι[να. This epithet of Poseidon in Arion 2 (PMG 939) (and Aristoph. *Eq.* 559) but not in Pindar (who has Ἀγλαο-, Εὐ-, ᾽Ορcι- τρίαινα) or other lyric poets. [χρυcοτρίαινοc and ᾽Ορcοτρίαινα I take to be false forms.]

There is a certain prima facie attractiveness in taking the construction here as τὶν δὲ . . . ὦ Χ. . . . πέποιθα . . . -νίοιcιν χαρέντα . . . -εcθαι.

12 πό]ντον possible, but Αἰγαῖον a noun at Pind. *Pae.* vii b 49.

ἀρμ[- words beginning so are so rare that I doubt whether there is any effective choice of supplement except a case of ἄρμενοc; cf. Pind. *Ol.* viii 73, *Nem.* iii 58, fr. 140 b 11.
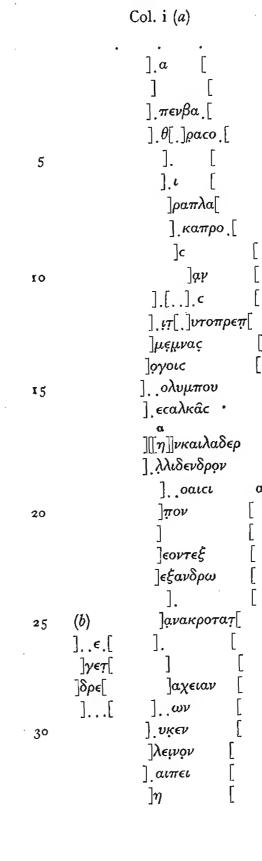
13 ῎Occαθεν.

2621. Lyric Verses

The following scraps of what I suppose is plainly choral lyric verse do not recur so far as I have discovered, among the fragments, now fairly plentiful and widespread, of Simonides, Pindar, or Bacchylides, and I see no clue to their authorship. Of these three I should plump for Pindar, on the ground of what seems to me a certain similarity in the choice of vocabulary and phraseology, but the comparative simplicity of the metre may be thought to tell in favour of Bacchylides.

The text is written in a medium-sized stiff book-hand of a decidedly early type. It cannot be placed later than the first century B.C. and is quite likely to be dated in the early part of it. The only additions to the bare letters, three accents and a stop, seem to be by the same pen as the text. So do the two lines in the margin of fr. 1 i 19, though they are much less formally written than the rest. The correction in fr. 1 i 17 is by another hand. The upper and lower margins of the roll were coloured yellow. In the lower margin of fr. 1 this embellishment is partly covered by strips of papyrus used to strengthen or repair the edges.

Fr. 1

Col. i (a)   Col. ii

```
              .      .
          ].α      [
          ]        [
          ].πενβα.[
          ].θ[.]ρασο.[
    5     ].       [
          ].ι      [
          ]ραπλα[
          ].καπρο.[
          ]c        [
   10        ]αν      [
          ].[..].c     [
          ].ιτ[.]υτοπρεπ[
          ]μεμνας      [
          ]ογοιc       [
   15     ]..ολυμπου     [
          ].εcαλκᾶc  ·    [
              α
          ][[η]]νκαιλαδερ  [
          ].λλιδενδρον   ει.[   (c)
            ]..οαιcι   α.[
   20     ]πον      [                ].[
          ]         [        ]  τ.ν[.]τϙ..[
          ]εοντεξ    [        ]  α[.]λ.οπη[].[
          ]εξανδρω   [        ]  cτηθε[
          ].        [         ]  .[.].cο.[
   25 (b) ]ανακροτατ[        ].  πϙ.θϙμεν[
     ]..ε.[     ].        [    ] [  ].αθανεπ.[
     ]γετ[      ]         [        ].[.].ρ.[.]..θ[
     ]δρε[      ]αχειαν   [
     ]...[      ]..ων     [     (d)           (e)
   30          ].υκεν     [                   ]ευ    [
          ]λεινον    [                   ].ιαναοιδοι[
          ].αιπει    [        ]  τϙ[ ]χρν[  ]πεδειλου [
          ]η        [        ]  μναμοcυνα[  ]κεων  [
```

Fr. 1 The levels of (*b*), (*c*), (*d*), and (*e*) are fixed by cross-fibres relatively to (*a*). There is no external evidence about their distances from it. The interval between (*d*) and (*e*) is established by the supplement in l. 32. (*c*) and (*d*) have a 'joint' near the beginnings of the lines

Col. i 3]., λ or the right-hand half of μ   .[, the left-hand arc of a circle   5]., the lower part of a stroke hooked to right   6]., the lower end of a stroke descending from left   8]., the top of an upright   .[, an upright   11].[, the lower end of a stroke descending below the line, φ?]., the right-hand arc of a circle   12 ε remade   14 seqq. There is ink in the right-hand margin opposite the ends of l. 14 and the next two. The lower part of it is the beginnings of two lines of washed-out note   15]., the lower part of an upright, followed by a slightly concave upright with traces to right of its top   16]., the top of an upright   18]., presumably the tip of the right-hand stroke of α, though this is not now suggested   19]., perhaps the right-hand side of ω or ο   *marg.* 1 .[, the left-hand arc of a circle   2 .[, κ, or β?   20]π, or perhaps]γι, τι 25 (*c*)]., the top and foot of an upright   26 (*b*)].., the lower end of a stroke descending from left with a horizontal stroke through it, perhaps run ink, followed by a sign I cannot interpret, most like the lower half of κ   29 (*b*)]...[, the top of a circle, the right-hand side of a loop, a dot at a lower level   (*a*)].., the lower parts of three uprights with traces of cross-strokes to left of the top of the first, to right of the top of the second   30]., a dot above the general level   31 For ϙ I cannot rule out ε   32]., the lower end of a stroke descending from left

Col. ii 20 .[, a dot below the line, followed at an interval by the lower end of a stroke descending from left; a single μ might be represented   21 After λ prima facie another λ, but α perhaps to be preferred   26]., a thick dot on the line   .[, the foot of an upright hooked to right   31]. the lower end of a stroke descending from left   32 ϙ apparently by correction   Of υ only the foot   33 Of ϙ only the point of the base angle   ]κ, I think χ less likely but not ruled out; not, I think, λ or μ

Fr. 1 Col. i 12 seqq. τοῦτο πρέπ[ει . . .]μεμνᾶc|θαι . . . λ]όγοιc?

16 ἀλκᾶc. If I am right about the position of fr. 2,]αc will be the end of a note referring to this verse. A comparison with **841** fr. 3 i 1 sch. (Pind. *Pae.* ii 37) suggests the possibility that it might have contained ἀλκᾶc or αὔχαc.

17 λαδερ suggests to me nothing but λαδερκής, but as far as I can discover the intensive λᾰ- is quite alien to the high style. The only other observations I have to make are that καιλαδερ for καλλιδερ would be a conceivable error for a copyist to make, and that Bacchylides is relatively fond of compounds of δερκής, having two (or four) examples, ix 12, xvi 20, xvii 70 v.l., (fr. 61, 1), whereas Simonides and Pindar have none. But I am doubtful whether the compound is admissible from the point of view of meaning.

18 κ]αλλδενδρον hardly to be escaped in spite of what I say about the remains of the first surviving letter. The word is otherwise recorded only late and in prose (though ἀγλαόδενδρον is Pindaric, *Ol.* ix 20, and εὔδενδροc common to all three poets). I suppose it tells against the likelihood of καλλιδερ-.

19 *marg.* I believe these two lines are more likely to represent a note referring to the column on their left than a title referring to the column on their right. If ειc was written, which is uncertain, it might suggest the second, but one would then expect to see some part of a *coronis* or asterisk in the margin of Col. ii, broken away though it is. If the location of fr. 2 is as proposed, it confirms the absence of any indication of division.

23 Ἀλ]εξάνδρω⟨ι⟩ seems likely. Alexander, son of Amyntas, is mentioned by both Pindar (fr. 120) and Bacchylides (fr. 20 B 4). But ἐξανδρω- is a theoretically possible alternative.

25 Possibly ἀν' ἀκρότατον or -τάτωι, but -αν ἀκροτάταν and other alternatives can be thought of.

29 ι]ππων appears to be a possibility.

Col. ii 21 ἀγλαόπηχ- seems acceptable, but I cannot say whether ἀγλαόπηχυc (which is attested only late) or any case of it is reconcilable with the trace beyond η. It would be wrongly vocalized. ἀγλαόπη, ἀγλαόπηνοc are theoretically possible words, but are not attested.

Pindar displays a distinct taste for compounds of ἀγλαο-, of which I mention, as resembling ἀγλαόπηχυc, ἀγλαόγυιοc *Nem.* vii 4, ἀγλαοχαίταc *Pae.* vii a (e) 2, and, I believe, ἀγλαόκαρποc *Nem.* iii 56 and **2447** fr. 1, 4.

26 λάθαν would suit, but cannot be verified.

32 seq. χρυcοπεδίλου Μναμοcύναc τεκέων 'of the Muses' is a fair guess, but not the only possibility. For the form of phrase cf. Pind. fr. 139 χρυcαλακάτου τεκέων Λατοῦc. χρυcοπέδιλοc not in Pindar or Bacchylides. κόραι χρυcοπέπλου Μναμοcύναc Pind. *Isthm.* vi 74 seq.

Fr. 2   Fr. 3

```
   .    .    .                    .    .
]      cυχι.[                    ] [
]αc    τουτα[                    ]ψαι[
]      αλλα[                     ].αρ [
]      καιτ.[                    ] [
5  ]   φωνι[
] [   ].[
   .    .    .
```

Fr. 3 Apparently the top of a column 2]., γ or τ; ξ less likely

Fr. 2 I strongly suspect that this fragment stood immediately above (*c*) in fr. 1 col. ii. I cannot with certainty follow the cross-fibres into (*a*), but there is no clear incompatibility. The original vertical fibres of the back are concealed to a great extent by a patch, but what are visible appear not incompatible with those of (*c*). There is a 'joint' just to right of the beginnings of the lines

Col. ii 1 .[, the start of a stroke rising to right; a suitable   4 .[, below the right-hand end of the cross-stroke of τ, the upper part of a stroke rising to right   6 A horizontal stroke at the level of the top of the letters

Fr. 2 1 ἡ]cυχία[probable, (ἡ]cυχιμ[-, cf. Pind. *Ol.* ii 32, not ruled out). ἡ-('Η-)cυχία and other derivatives of ἡcυχ- constitute a notable element of Pindar's vocabulary. None occurs in Simonides or Bacchylides.
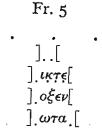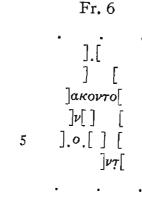
Fr. 4

```
.   .   .
]   [
]o  [
].o [
].ν [
].π [
```

Fr. 4 Apparently the top of a column 2]., two dots, one on the line, the other level with the top of the letters   4]., the upper right-hand arc of a circle
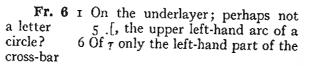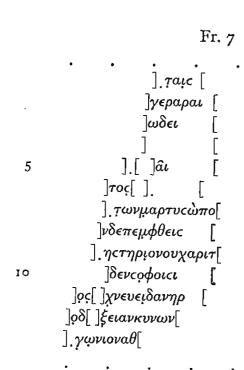
Fr. 5

```
    ·        ·
].  .[
].ικτε[
].οξεν[
].ωτα.[
    ·        ·
```

Fr. 6

```
      ·
].[
]    [
]ακοντο[
]ν[ ]   [
5  ].ο.[ ]  [
]ντ[
      ·
```

Fr. 5 2]., an upright off the line, perhaps π Of ε only the base   3]., the lower end of a stroke descending from left; δ not suggested, possibly λ or μ   4]., the right-hand tips of two strokes, one level with the top of the letters, the other on the line, e.g. κ, χ, or ξ   .[, traces of an upright

Frr. 6–7 are much darker than the rest

Fr. 6 1 On the underlayer; perhaps not a letter   5 .[, the upper left-hand arc of a circle?   6 Of τ only the left-hand part of the cross-bar

Fr. 7

```
      ·          ·
].ταιc [
]γεραραι [
]ωδει     [
]         [
5  ].[  ]αι   [
]τοc[ ].     [
].των μαρτυς ὼπο[
]νδεπεμφθεις  [
].ηcτηριονουχαριτ[
10  ]δενcοφοιcι     [
]οc[ ]χνευειδανηρ [
]οδ[ ]ξειανκυνων[
].γ ω νιοναθ[
      ·     ·   ·   ·
```

Fr. 7 1]., the lower part of an upright   5].[, the foot of an upright   6]., apparently the base of a circle, but on a single displaced fibre   9]., traces suiting the upper right-hand curve of the loop of ρ

Fr. 7 2 I should guess γεράραι, not γεραραι.
7 μάρτυς a word distinctly favoured by Pindar, absent from Simonides and Bacchylides.
9 χρηcτήριον.
11 ἰχνεύει.
12 δ' ὀξειαν?
13 ἀγώνιον ἀθ[λον cf. Pind. *Isthm.* v 7 ἔν τ' ἀγωνίοιc ἀέθλοιcι.

2622. LYRIC VERSES

The only present interest of the following fragments resides in the possibility that they may include (fr. 1) part of Pindar's version of the meeting in Hades of Heracles and Meleager, Bacchylides' treatment of which has been recovered in an epinician for Hiero (v). Pindar could have found occasion to introduce it into the dithyramb of which the beginning survives in **1604** fr. 1 ii, as may be inferred from the title of that piece, but whether or no, the same theme might have been used by him in more than one place. The absence of metrical correspondence between **1604** fr. 1 ii and **2622** fr. 1 affords no evidence either way, as only the strophic element of the first is known. It should be said also that such an episode might have attracted other lyric poets besides these two.

The hand is an unskilled upright uncial of medium size, which may be dated in the first century. There is a good deal of variation in the formation of the letters; φ, υ are usually, τ occasionally, serifed. There are no lection signs, unless one counts a couple of *tremas*,[1] which are oddly made, the dots being formed as dashes and placed beside, not above, the tip of ι to which they impart the appearance of τ.

[1] But as far as my observation goes, it is the rule that the trema counts as part of the text and is written by the original hand.

Fr. 1

(*a*)

```
          ·              ·
      ]ρωικτεαν[
      ]αμοςυνας[
      ]ϊαλατερπειφιλ..[
      ]φερςεφοναιματ..[
 5    ]ντελευτανϊνεςεν[
      ]διδυμαιςει̇δονευμο[
      ].ραι            [
      ]πορενηρακλειπρωτω[
      ]υτικελευθονεπιςπηςει.[
10    ].νϊαδαςαλοχος        [
      ]αλλεγεμαν            [
      ]τικαμινφθιμενων      [
                       ο  ε
      ]τρεφεταικαιςονποντωι[
      ]μενος [ ]           [
15    ]αμ[...].διοςυιον     [
```

(*b*)

```
      ].··.[
      ]μιναντια.[
      ]λεαγρονατερθ.[
      ]να(λ̣ε̣υ         [
```

Fr. 1 There is no doubt that (*b*) stands under (*a*), right-hand edge under right-hand edge. There is no external indication of the interval between them.

3 ..[, traces suggesting the lower left-hand arc of a circle, ο rather than ε, followed by the foot of a stroke on the line   4 ..[, the foot of a stroke hooked to right on the line, followed by the foot of an upright; ρι possible   7]., a dot on the line, presumably the end of a stroke descending from left   8 There is a trace over ω[, opposite the end of l. 7; perhaps the left-hand arc of ο   9 .[, the foot of an upright turning to right   10]., the right-hand arc of ο or ω   12 κ written by the original hand on ς   13 Of]τ only the extreme right-hand end of the cross-stroke   ο under ε is not cancelled   15]., the upper part of a circle   16]..[, the lower part of a stroke descending from left, the lower part of a circle, the lower part of an upright descending below the line; λ or χ and θ or ο followed by τ or υ possible   17 Of α only the feet, which are slightly anomalous in relation to one another; close to the right-hand foot is the lower left-hand arc of a circle. This method of combining the remains makes out the letters to be rather crushed, but the whole line is visibly written much closer than the next   18 .[, apparently a dot level with the tops of the letters, but perhaps not ink

Fr. 1 The occurrence in proximity of Persephone (l. 4), Heracles (l. 8; Ἀμφιτρυ]ωνιάδας, l. 10; μ[έγα]ν Διὸς υἱόν, l. 15), and Meleager (l. 18) makes it reasonable to recognize in these verses the encounter in Hades of Heracles and Meleager. This subject was treated by Bacchylides in v 56 seqq. and there appears to have been a fairly close correspondence between ll. 63 seqq. there and ll. 12 seqq. here. We are told, Schol. *Il.* xxi 194, that it was also treated by Pindar (fr. 249a = 70b Sn.), so that it

is natural to entertain the notion that his version may have reappeared in this piece. But I have found no means of making out even a prima facie probability in favour of this view and must confess to an inability to put even a speculative construction on most of the lines, of which I should judge from 12 seq. a good deal is missing on the left.

In Bacchyl. v 63 seqq. Heracles is aware of the ghosts of the dead like leaves tossed by the wind on Ida. I do not think there can be any doubt that 12 seqq. of this piece contain a statement to the effect that 'straightway the dead flocked round him in number like ... and the waves of the sea'. To the second member of the comparison there may be a parallel in the verses of Phrynichus preserved by Plutarch, *Mor.* 732F, τόσα ... ὅσσ' ἐνὶ πόντωι κύματα. ... Without attempting to be precise about the first, one may say with probability that between φθιμένων and τρέφεται there must have been a noun on which the genitive depends, a relative (with or without a preceding demonstrative) and a subject, or both a subject and object, of the verb. This seems to be a minimum. With corresponding amounts lost in the other verses the prospect of understanding what survives is not very bright.

[Addendum. But belated recognition of the relevance to this text of the commentary in PSI 1391 fr. B i makes it possible to make a few additions and corrections in fr. 1.

1 (ἐν) και]ρῶι κτεάν[ων

3 ἴα λατερπέι one would presume εὐνο]ΐα⟨ι⟩, but the omission of ι adscript after α is unexpected in so early a copy, and the word εὔνοια appears nowhere else in any lyric poet.

4 seq. Φερςεφόναι ματρί[τε χρυςοθρόνωι θῆκέν τε λαοῖςι]ν τελετάν]

1 κτέανον. Pindar has a noticeable addiction to this word, usually in the plural. It is not recorded in the other lyric poets.

2 The likeliest supplement is, I suppose, μν], but τλ] may be worth mention.

3 If ϊ, not τ, is right, φ]ιάλᾱ, ὑπερφ]ίαλᾰ, or one of the few proper names, Ἀγχ-, Αἰγ-, Ἀμφ-ιάλᾱ, must about exhaust the possibilities. But they are considerably widened, if τ was after all intended.

4 ματρί [τε?

5 νιν being precluded, ἵν' ἐς seems a likelier choice than ἵνες.

9 ἐπιςπήςει.[I have found no parallel to this form of the future of ἔπω except ςπήςεται in **2519** fr. 1 ii 6 (Antimachus Θηβαΐς?). I cannot rule out -ςετᾳ[ι here.

ἐνιςπήςω *Od.* v 98 (for ἐνίψω *Od.* ii 137, al.) is, I suppose, only formally comparable.

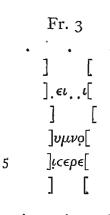12 seq. αὐ]τίκα μιν φθιμένων ⟨ψυχαὶ⟩ cf. Bacchyl. v 83, who compares their number with that of leaves, a comparison used (as well as the sands in the sea and rivers) by Pindar also, but in a different connexion.
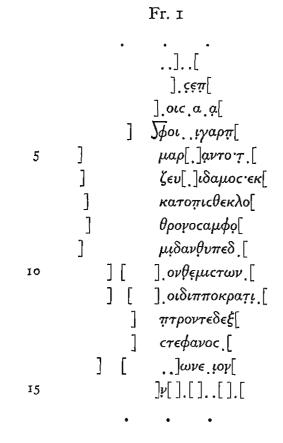
μιν: the tradition of Bacchylides almost uniformly presents νιν, that of Pindar sometimes μιν, sometimes νιν, often μιν with νιν as a v.l. (I do not remember whether the converse is found.)

14 I should guess μένος, of a wind or the winds.

18 ἄτερθε(ν), 'apart', by himself.

Fr. 2   Fr. 3

```
   ·   ·   ·                    ·   ·   ·
   εγ[                       ]    [
   θα[                       ].ει..ι̣[
   ..[                       ]    [
   το[                       ]υμνο[
 5 φρ[                     5 ]ιςερε[
   νυ[                       ]    [
   ει[
   ·   ·   ·                    ·   ·   ·
```

Fr. 3 5 ε[made out of ι by the original hand

Fr. 2 3 Rubbed; apparently θο, perhaps θε

2623. CHORAL LYRIC

The half-dozen or so fragments among the following collection that are long enough to base a judgement on clearly represent compositions of a kind that might be attributed to Pindar, Simonides, or Bacchylides. Frr. 21–22 may represent something of an epinician nature, fr. 1 and more dubiously fr. 45 may have reference to Sparta. Of the rest I have nothing to say, not having succeeded in obtaining a single whole, perhaps not even a half, line. The explanation of this poor result may lie in the fact that the fragments come from a large extent of writing, possibly more than one roll. This, at any rate, is a permissible, though not necessary, inference from their having been discovered at different times and in different parts of the site, and from their exhibiting considerable variations of script.

The writer of the text, who, in spite of these variations, which consist chiefly of differences in size of letter and weight of stroke, can be identified with certainty in all but the smallest scraps, appears to be responsible also for most (but not all) of the lection signs, which are notably sparse for a text of this kind. I should compare him with the writer of **220** and place him in the early part of the second century.

Fr. 1

```
              .    .    .
              ..].. [
                ].ϲϲπ[
             ].οιϲ.α.α[
        ]  ]φοι..ιγαρπ[
  5   ]       μαρ[.]αντο·τ.[
      ]        ζευ[.]ιδαμοϲ·εκ[
      ]        κατοπιϲθεκλο[
      ]        θρονοϲαμφο[
      ]        μιδανθυπεδ.[
 10   ] [      ].ονθεμιϲτων.[
      ] [      ].οιδιπποκρατι.[
         ]      πτροντεδεξ[
         ]      ϲτεφανοϲ.[
      ] [     ..]ωνε.ιον[
 15          ]ν[].[]..[].[
              .    .    .
```

Fr. 1 1 I am not sure that .]...[should not be written; an upright, with a trace to left of its top and a thin horizontal stroke across its foot, followed by the left-hand ends of a descending and an ascending stroke. I see nothing likelier than].ι followed by α or δ, or possibly χ, but this does not account for all the ink   2]., on the line the base of a small circle close to ϲ   Both ϲ and π look smaller than the same letters in the rest of the piece   3 The first letter might be taken for χ but there may be illusion due to casual ink   After ϲ a heavy dot on the line on one side of the gap and the lower end of a stroke descending from left on the other; as a reading α seems likeliest   4 Between οι and ιγ dots on the line on either side of the gap   Between ι and γ a thin stroke from the middle of the first to the foot of the second, but ν for ιγ not acceptable   5 .[, apparently the lower left-hand arc of a circle; but for τ.[I cannot quite rule out π[8 Of γ only the first upright   9 Of ι only the tip   .[, the lower left-hand arc of a circle   10]., the upper end of a stroke rising to right and below it the right-hand end of a horizontal stroke below the line; perhaps]κ likeliest but]χ not ruled out   Of θϲ only the lower right-hand, and lower left-hand side and tip of the overhang respectively   11]., the end of a thin horizontal stroke touching the top of ο   .[, a dot on the line and above to right the upper end of a stroke descending to right, with a thin horizontal stroke across its top   13 .[, γ or the left-hand parts of π   14 Possibly εμι, but the surface is partly stripped and there seems to be casual ink. I think, not εναι   Above the line, between ε and the next letter, a stroke rising to right in the hand of the text

Fr. 1 4 If I am right in recognizing a *paragraphus* under l. 10, it is to be noted that there is no metrical correspondence between 4 seqq. and 11 seqq. The *coronis*, as expected, divides περικοπαί, the *paragraphus* their constituent periods.

5 μάρ[ν]αντο. A reference to battle may also be recognizable in l. 7 κατόπιϲθε κλο[ν-, cf. Hom. *Il.* v 96 πρὸ ἔθεν κλονέοντα.
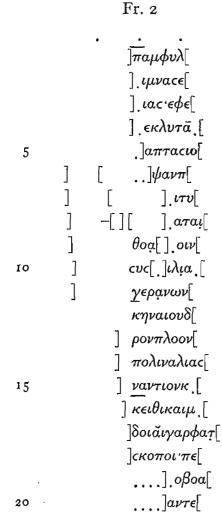
6 *Ζευξίδαμοϲ* is a name that occurs in one of the royal houses of Sparta (Hdt. vi 71; Paus. iv 15, 3 et al.) and seems not to be recorded in literature outside it. It is, therefore, worth while to remark that θρονοϲ (perhaps a compound, l. 8) and ϲκᾶ]-πτρόν τεδεξ[, ll. 11 seq., are suitable to a mention of royalty and that Ἱπποκρατίδαϲ, some form of which I take to be very probable in l. 11, is likewise a name that occurs in the same Eurypontid house and is rare elsewhere (Hdt. viii 131). I should guess that μιδαν, l. 9, i.e. some name ending in -δαμίδαϲ, -τιμίδαϲ or the like, is also relevant to a Spartan theme. [Ἀγηϲίδαμε ... Δαμοτιμίδα in a quotation from Alcman in **2389** fr. 5 ii 11 seq.]

10 In the context I should guess θεμίϲτων.

11 seq. If ϲκᾶ]πτρον is right, it is to be said that in Pindar ϲκᾶπτον is the form preserved (with negligible exceptions) by the παράδοϲιϲ. Bacchylides has the form with ρ (iii 70, ix 100).

Fr. 2

```
              ·   ·
          ]παμφυλ[
          ].ιμναϲε[
          ].ιαϲ·εφε[
          ].εκλυτᾱ.[
    5       .]απταϲιο[
    ]    [   ..]ψανπ[
    ]    [     ].ιτυ[
    ]  −[ ][   ].αται[
    ]      θοα[ ].οιν[
    10  ]     ϲυϲ[.].ιλια.[
    ]      γερανων[
           κηναιουδ[
    ]      ρονπλοον[
    ]      πολιναλιαϲ[
    15  ]   ναντιονκ.[
    ]      κειθικαιμ.[
           ]δοιᾱιγαρφατ[
           ]ϲκοποι·πε[
           ....].οβοα[
    20      ....]αντε[
```

Fr. 2 2]., traces of the lower end of a stroke descending from left　　3]., a dot level with the top of the letters　　4]., the right-hand end of a cross-stroke as of γ, τ　　.[, the upper end of a stroke starting about mid-letter and descending to right　　8]., a trace level with the top of the letters　　ι is so close to the break that ρ cannot be ruled out　　9]., traces at mid-letter　　10 .[, the same　　15 .[, the top of a circle　　16 .[, the left-hand arc of a circle　　17 Of τ[only two dots from the left-hand end of the cross-stroke　　19]., prima facie ι but damage at the top makes it impossible to rule out ρ

Fr. 2 On the structure see fr. 5.

1 παμφυλ[or Παμφυλ[?

2 seq. Perhaps λίμναϲ . . . -ϲίαϲ. But λ is not certain and, if another letter were read, the articulation would be different.

5 Before απ only a narrow letter is admissible; ρ seems likeliest.

10 I suppose -ϲυϲ (e.g. θραϲύϲ) [.]ιλια.[. It may be worth saying that [Ο]ιλιάδ[αϲ is not acceptable, but other possibilities can easily be thought of.

12 Κηναῖον is the name of the north-western point of Euboea, where Ζεὺϲ Κηναῖοϲ had an altar. δ[may, therefore, represent Διόϲ.

14 seq. ἐ|-ναντίον.

17 seq. δοιαὶ . . . ϲκοποὶ 'two female watchers'? Or αἰ|-δοῖαι?

Fr. 3

```
      (a)                    (b)
    ·    ·    ·          ·        ·
   ].[              ]ρυφ[
   ][ [             ]κρ[
   ]..ο.[
   ]φοτ.[
 5 ].θερίαν[
   ].ν·θηρε.[
   ]υϊανα.[
   ]αιαϲτι.[
   ]αλαϲϲα.[
 10 ]μιοϲκρε[
   ].α.[ ].[
        ·      ·
```

Fr. 3 (a) 3 Between the first sign, which is the lower end of a stroke descending from left, and ο the surface is partly stripped and the remaining ink consists partly of offsets　　.[, a dot on the line　　4 .[, the lower left-hand arc of a circle　　5]., ν acceptable but represented only by the right-hand edge of an upright; ι also possible and perhaps other letters with a right-hand upright　　ν[, I may have been deceived by traces to right of the upright and ι.[might be a better rendering　　6].ν·, I am doubtful whether this or]ερ is the more probable combination of the ink　　.[, the left-hand arc of a circle　　7 .[, the start of a stroke rising to right　　8 .[, the left-hand part of ε or θ　　9 .[, the top of an upright　　11].α.[, before α, of which the loop has vanished, the lower end of a stroke descending from left, after α the left-hand end of a cross-stroke above the line　　].[, the left-hand parts of ω or the right-hand parts of μ; if the first, two letters might be lost in the gap, if the second, only one

Fr. 3 (a) 5 αιθ- or ἐλευθ- seems the best guess.

Fr. 4

```
    ·   · ·     ·
   ].[.].χα[
   ]κφιλον[
   ]εθεοιϲιε[
   ].οιτεπα[
 5 ]..ϲτηλαν[
        ·      ·
```

Fr. 4 The left-hand side is rubbed

1 Of χ only the lower half; before it the lower end of a stroke descending from left　　4]., a horizontal stroke on the line　　5].., traces on the line, reconcilable with ει, μυ　　ν[anomalous, but ψ not more satisfactory

Fr. 4 5 τηλαυγής five times in Pindar (once in Bacchylides).

Fr. 5

(a)

```
                    ·      ·      ·
              ]δῆν[
              ]θόν[
            ].αλα.[
            ].αι[
    5       ]..υ.[
            ].υχ.[
            ]γενο[
            ]ɔ
        ]  μελα[
        ]  γαλο[
    10  ]  μ.[
        ]  πάρατ[        (b)
              ]εϲτιν..[        ·        ·
            ].αμον·θ[         ]..δ[
            ] χρονοϲ·.[      ].ρυ[
    15      ]  μαγνετα[      ]βιοϲ[
              ]ωμακα.[       ]ϲγον[
            ]  κατεμαρ.[     ]ενπ[
            ]  λιϲαντεϲ[     ]τυμ.[
```

Fr. 5 The level of (b) in relation to (a) is fixed by the cross-fibres. There is no external evidence about its distance

3]., two dots, one just below the tops of the letters, the other below it on the line; I doubt κ, possibly π .[, the lower part of an upright   4 seq. Partly stripped and rubbed   5 .[, the bottom left-hand arc of a circle   6]., traces compatible with ε or ο .[, the top left-hand arc of a circle   10 .[, the base of a circle on the line   11 A trace above τ to right may represent '
12 ..[, an upright, followed by the foot of an upright and a horizontal stroke on the line   13]., on the line the end of a stroke coming from left, with a trace, level with the tops of the letters, above to left   Of θ[only the left-hand side; ε not ruled out   ].., two dots on the line followed by the foot of an upright   14 .[, an upright   ]., the extreme lower end of a stroke descending from left
15 Of α[only the top of the right-hand stroke, λ possible   ϲ[, a much more attractive interpretation of what is preserved would be ο   16 .[, the lower part of an upright   17 .[, a dot just below the tops of the letters   For π[perhaps γ followed by a trace on the line   18 For ϲ[I cannot rule out ο   .[, a trace just below the line

Fr. 5 From the *coronis* between ll. 7–8 and the *paragraphi* between ll. 11–12, 15–16 it must be inferred that the composition here represented was triadic, consisting of 4-lined strophes and antistrophes and epodes of which the length cannot be determined from the evidence of this fragment. I can offer no explanation of the apparent absence of strophic correspondence between ll. 8–11 and ll. 12–15 so far as they go. It can be shown that the composition represented in fr. 2 was likewise triadic, consisting of 4-lined strophes and antistrophes and epodes of which the length is determinable

at seven lines.[1] Again there appears to be an absence of metrical correspondence between both strophe and antistrophe (ll. 8–11, 12–15) and epode and epode (ll. 1–5, 16–20).

In view of this lack of internal correspondence it is idle to wonder whether fr. 2 and fr. 5 might not be parts of the same poem. In places it seems possible to postulate metrical correspondence between them (for instance, in ll. 11–16 of both fragments), and the absence of it in others cannot be considered evidence either way. But the only positive fact is that in both fragments there are 4-lined stanzas.

13 seqq. If in l. 17 κατεμαρψεν was the complete text, I think that the following readings or their equivalents in written length would fit ll. 14–16, 18: ιδρ (or γαρ?), τα[ι]β, ρ[ε]ϲ, ϲ[ε]τ. But there is nothing to show that κατεμαρψεν is in any way more probable than, say, κατεμαρψαμεν, κατεμαρψανμεν, or (including the substitution of πτ for ψ) longer supplements than these.
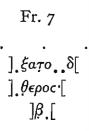
Fr. 6

```
    ·        ·        ·
    ]εν[.]οδα.[
    ].ατοδε   [
    ].οιϙ      [
    [    ]   [
    ]  [
    ·        ·
```

Fr. 6 There is a 'joint' near the right-hand edge

1 .[, the left-hand arc of a circle   2]., the upper end of a stroke rising from left   3]., two dots, one above the other, on single fibres   For ϙ less probably ε or ϲ   4 Partly stripped

Fr. 7

```
       ·      ·
    ].ξατο..δ[
    ].θεροϲ·[
    ]β.[
```
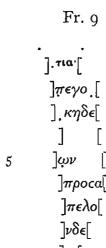
Fr. 7 1]., a cross-stroke touching the upper left-hand angle of ξ   I cannot interpret the ink between ο and δ; if .ο, there is only an angular trace level with the tops of the letters and the second ο is anomalously made; if χι, χ is anomalous and ι unusually pressed against it   2]., the top of an upright   3 For]β I cannot rule out ρ   .[, possibly the tip of the left-hand curve of ω

Fr. 8

```
    ·     ·     ·
    ].[
    ]ρον[
    ·     ·
```

[1] The argument is shortly: since there is an uneven number of lines between the *paragraphus* above l. 1 and that below l. 11, they must comprise epode and strophe or antistrophe and epode; since ll. 12–15 are neither preceded nor followed by a *coronis*, they must be an antistrophe. The antistrophe must be preceded by an equal number of lines, namely, four forming the strophe and what remains, namely, seven lines, must form the epode.

Fr. 9

```
          ·        ·       ·
        ].τια·[
        ]πεγο.[
        ].κηδε[
        ]     [
   5    ]ων   [
        ]προσα[
        ]πελο[
        ]νδε[
        ]    [
          ·      ·     ·
```

Fr. 9 1]., ν appears possible but the surface is damaged   Of the suspended letter there remains the bottom left-hand arc of a circle with a trace of a tail at its right-hand end; perhaps ω   2]π, there is surface damage on the right-hand side; I am not sure that τ was not written   3]., the lower end of a stroke descending from left   5 What I have taken for the right-hand curve of ω may be a rather anomalous ι

Fr. 9 3]ακηδε[seems probable and may (but does not necessarily) exhibit the same phenomenon as fr. 48, 3.

Fr. 10

```
         ·                    ·
       ]ονυ.[.]ς      [
       ]νυπν[.]ν·     [
     ]φ.[]..οςαπο[[κ]][.]λυκυ[
       ]              [
  5    ]λωιπ ͮ νωμενχα[
       ]ανουςαζομενοι[
       ]δο.[..].[.]..αν· [
       ]αι.[      ]αλλεα[
       ]εωιο[     ]ανδ[
  10   ]ωνιπ[      ]ων[
       ]ξϊερ[
          ·          ·
```

Fr. 10 1 Of]ο only the lower right-hand arc; ω not ruled out   .[, the lower left-hand arc of a circle   3 Of φ only the extreme lower end; ψ might be equally likely   Before ος two traces compatible with the tip of the bottom left-hand angle of α and the right-hand tip of the cross-stroke

of γ or τ   5 Of]λ only the right-hand stroke; μ possible   6 Of ν only the tip of the left-hand branch   7 .[, the lower left-hand half of a circular letter   ].[, the top of a stroke descending to right, e.g. α   For].[.]..αν perhaps]..[.].αν should be written. Before αν the lower part of a slightly backward-sloping upright

Fr. 10 1 Διό- (or Διώ-)νυσος.
     2 ὕπν[ο]ν.
     3 [γ]λυκυ[corr. ex κλυκυ[.
     5 πιν-, not πων, which is what the correction means, is the form expected in a 'Doric' text, though Callimachus admits ἔπωνε in the 'Doric' hymn vi 95. Otherwise πων- is attested only for Aeolic, Lesbian in Alcaeus, Boeotian in Eubul. fr. 12.

Fr. 11

```
         ·        ·
        ]ε[
        ]  [
        ]υπο[
        ]φυρο[
   5    ].κ[.]..[
        ]τ ΐας[
```

Fr. 11 1 Or possibly θ   5 The upper parts of the letters are stripped off. The ink at the right-hand side of the line is mostly what has soaked through on the underlayer   ]., the lower part of a stroke descending from left, α or λ   6 Of ας only the top parts; but δ or λ less probable, and not ε or ο

Fr. 12

```
         ·        ·
        ]ε.[
        ].ειτ[
        ].ν.[
         ·        ·
```

Fr. 12 1 .[, the lower part of an upright   3]., the middle part of a stroke descending from left   .[, the left-hand parts of ε or θ

Fr. 13

```
         ·        ·
        ]ιθ[
        ]εχ[
         ·        ·
```

Fr. 14

```
         ·        ·
        ].δεθε[
        ].ςμεγα[
        ]θεωνα[
        ]εοικοι[
   5    ]ατος·απ[
        ]ωιπ[
          ·       ·
```

Fr. 14 1 Of the two εs only the lower left-hand arcs, but ο not acceptable   2]., what looks like the turn-up of ε or ς, but ς is ruled out by the context and of ε part of the cross-stroke should be visible; presumably α   5 Of]α only the extreme tip of the tail   τ[, I think γ less likely

Fr. 15

```
         ·        ·
        ]τ.α[
        ]οιςιδ.[
        ]υς·πολυ[
        ]αμεν.[
   5    ]νοιςτ[
        ]..ςτ[
          ·       ·
```

Fr. 15 1 Between τ and α the foot of an upright, but this is not the complement of fr. 11, 6   2 .[, the bottom left-hand arc of a circle   4 .[, traces compatible with the top and bottom of an upright   6].., the tip of an upright and beyond it an angular trace level with the top of the letters, perhaps ε

Fr. 16

(a)   (b)

```
        ]..[
      ].ιοϲγαρ[        ]..[
      ]ντάδε.[         ]τε[
      ].δολομ[         ]υκ.[
  5   ]ενκάϲιν[
      ]..ονεκ[
      ].ερο.[
      ]ϝιναι.[
      ]ωναρα[
 10   ].επεω[
        ][
```

Fr. 16 The level of (b) in relation to (a) is fixed by the cross-fibres. I think it is likely to have stood to right of (a) but there is nothing to show at what interval

1 The turn-up of ϲ or the like, followed by a very short arc of the left-hand side of a circle 4]., an upright 6].., the top of a stroke turning over slightly to right, followed by the foot of an upright; υγ possible 7]., the base of a circle, followed by the lower end of a stroke curving down from left 8 .[, a short arc from the bottom left-hand side of a loop 10]., a trace level with the tops of the letters

Fr. 16 4 δολομ[Simonides is credited with δολομήδεος and δολομηχάνωι (fr. 70 PMG). δολομήτης, δολόμητις are Homeric.

Fr. 17

```
   ].υϲ.[
   ]..ε.[
   ].τϙ[
```

Fr. 17 1]., a trace (of a circle?) at mid-letter .[, the foot of an upright 2].., if two letters, δα or λα seem likeliest, but I am not sure that a single μ was not written .[, perhaps the upper part of the left-hand curve of ω 3]., perhaps the upper-part of the right-hand stroke of α Of ϙ[only the top left-hand arc, but not ε, though I am not sure that θ could be ruled out

Fr. 18

```
   ]ομ[
   ]νδ[
   ]ιν[
   ]ον[
 5 ]ε.[
   ]ϲα[
   ]ω[
```

Fr. 18 The formation of the letters in l. 6 is anomalous

1 Of]ϙ only the lower arc; θ might be an alternative 5 .[, a short arc from the lower left-hand side of a circle

Fr. 19

```
   ]μι..[
   ].ωναν[
   ]χαϲὴνν.[
   ]βωτιαν[
 5 ].κιϲϲονθ[
   ].αγαφικο[
   ]ν[.]ντρο[
   ]..[
```

Fr. 19 1 ..[, the left-hand arc of a circle, followed by the lower part of an upright 2]., the lower part of a stroke descending below the line; not prima facie φ 3 .[, the left-hand side of ε or θ 5]., on the line the right-hand end of a stroke coming from left Of θ[only the left-hand side, but ε less likely 6]., a dot level with the tops of the letters

Fr. 19 3 seq. ἠύς and βωτιάν[ειρα, if that is to be recognized, are epic words, neither found in Pindar or Bacchylides. But there is nothing to show that Ἀϲ]βωτίαν[, for instance, should not be adopted instead.

Fr. 20

```
   ].ν.[
   ]οθ[
   ]..ϝμ[
   ]τιοϲϙι[
 5 ]οιϲεπ.[
   ]νεϲϲι[
   ].τό[
```

Fr. 20 1]., a dot on the line .[, traces on a single fibre, perhaps parts of a looped α 3]..., the base of a circle, followed by a dot on the line 7].., the top of an upright, followed by the lower part of a stroke descending, with a slight curve, from left

Fr. 21 (a)

```
]  μικταδεγ..[
.]να.ωρϲτεφ.[
].αντωνα..[
.].μιψπαλ.[
].. .[. .]ϲθειϲχαριν.[
]  πατεροϲτάπον[.]χ[
]  ριτιμουκα..[  ].[
]  ομενϲταδιο[
.].δα..[  ]π[
```

Fr. 22

```
]ο.[
]φοριᾱν.εραϲμ.[
]ου·πυθοιγαρποτ[
]..ο[].·αυταρο[.].[
]ειμ.ικορ..[
```

Fr. 21 (b)

```
].. [
].ν[
].φ.[
]  ϲιουπ[
]φορου.[
```

Fr. 21 (c)

```
]ō[
]  κ[
```

Fr. 21 (*a*) and (*b*) look as if they might be the top and bottom of the same column and (*c*) from somewhere between them

Fr. 21 (*a*) The ink has flaked off in places, especially in ll. 2–5

1 ..[, traces compatible with the left-hand end of the cross-stroke and the bottom right-hand arc of ε or θ, followed closely by the foot of an upright and this by a horizontal stroke on the line 2 Between α and ω the foot of an upright, presumably τ .[, the start of a stroke rising to right, α not suggested 3]., the top and bottom of an upright, with some unexplained ink to right above ..[, the foot of an upright and the start of a stroke rising to right 4]., a faint trace near the foot of ι; if illusory, ι might be part of η or υ .[, a trace level with the tops of the letters 5].., on the line two strokes converging in an apex as in the middle of χ and ω and the second half of μ, followed by a dot on the line Of ρι only the feet 7 ..[, the left-hand arc of a circle, followed by a serif or the start of a stroke rising to right, and a dot on the line; α.[seems possible 9], the tip of an upright For]π[two letters might be substituted, viz., ι or a letter of which an upright forms the right-hand side, followed by π or τ

Fr. 21 (*b*) 1 The lower part of a stroke descending with a curve from left, followed by γ or the left-hand parts of π 2].,, perhaps the lower right-hand arc of a circle 4 Of ϲι only the lower parts; ε and γ, τ, υ might be alternatives For π[I am not sure that γ might not be possible

Fr. 22 2 Between ν and ε a short oblique stroke on the line; I suppose, a serif and, if so, γ or ι. No room for τ 4].., the top of an upright, followed by faint traces that might be the upper and lower ends of the right-hand stroke of α After ο[] traces which I cannot interpret: the upper part of a stroke rising to right and below to right the foot of an upright 5 Between μ and ι the left-hand end of a stroke level with the tops of the letters and below it the foot of an upright; η not particularly suggested ..[, ιυ possible but of ν only the tip of the left-hand angle

Frr. 21 (*a*)–**22** I do not pretend to have any clear notions about these two fragments nor even to be certain that they are related in any way, but it can do no harm to call attention to the following possibilities. Pindar's thirteenth Olympian was composed for a Corinthian, who won the stadium at Olympia, whose father won the same race at the Pythia, and who appears to have had an uncle called Eritimus. In fr. 21 (*a*), besides πατέροϲ τ᾽ ἄπο and ὁ μὲν ϲταδιο[, there may be recognizable ᾽Ε-|ριτίμου καϲιγ[νητ-, in fr. 22, besides Πυθοῖ, there may be recognizable Κοριν[θ- and νικα]φοριᾱν or ϲτεφανα]-φοριᾱν.

Fr. 23

```
]ναξαϲ[
].νϲφ.[
```

Fr. 23 1 Of ϲ[only the lower left-hand arc; ε or θ may be possible   2 .[, the top of an upright

Fr. 24 (a)

```
].τε[
]ωνλιθω[
]κοναϛ[ (b)
]ν..[]πο.[
]αδαμ[
]νορεαν[
]ιϲι.[
]αχεϲ[
]αιρο.[
]εμα[
]νεη[
```

Fr. 24 (*a*)–(*b*) There is no doubt that (*a*) is to be located above (*b*) in the relation shown. The location of (*a*) 4 on a level with (*b*) 1 depends on the evidence of a single cross-fibre but I am reasonably confident that it is correct

1]., on the line a horizontal stroke coming from left   4 ..[, the upper end of a stroke descending to right, α or λ, followed by the top and right-hand arc of θ or ο   5 There is an unexplained horizontal stroke across the top angle of δ   7 .[, the start of a stroke rising to right with a dot opposite its upper end; possibly ν   9 .[, a dot on the line

Fr. 24 (*b*) 6 ἀ]νορεαν[is extremely likely. Outside Homer and Hesiod this is a rare word, except that Pindar seems to have a fancy for it (6 instances).

<div style="text-align:center">

Fr. 25   Fr. 26

]   δα.[

]   το.[   ].θ[

]   ..[   ].ς.[

                                     ][

                                     ][

</div>

Fr. 25 1 .[, the lower part of a stroke rising to right with traces, perhaps casual ink, on the line to its right   2 .[, the top of an upright 3 The top right-hand side of θ or ο, followed by the top left-hand arc of a circle

Fr. 26 1]., on the line the parallel ends of two strokes coming from left   2 .[, the start of a stroke rising to right

<div style="text-align:center">

Fr. 27

]ας[

]ἄ.[

]ν[

</div>

Fr. 27 2 .[, the left-hand arc of a circle

<div style="text-align:center">

Fr. 29   Fr. 28

][ ][   ].[

].λύνεικ[   ].ρ.[

].κτ[   ].□τ[

][   ]νθος.[

                                   5   ]ω...[

</div>

Fr. 29 1]., apparently a short arc from the top of a circle   2]., ι probable, but other letters with a right-hand upright possible

Fr. 29 1 (ἀπ)αμ]βλύνει (either Pindaric) acceptable.

Fr. 28 1 The foot of an upright serifed to right, followed by a dot on the line   2]., the upper part of a stroke descending to right   .[, an upright?   3].[, a serif to right   4 .[, the foot of an upright   5 ...[, the lower left-hand arc of a circle with a cross-stroke to right of its upper end, perhaps θ, followed by the upper part of a stroke descending to right and perhaps the tip of a second

---

<div style="text-align:center">

Fr. 30   Fr. 31

]   [   ][

] ..[   ]εκο.[

] cτηθ.[   ]νγρ.[

] ενματ[   ]παςα[

] φωτιπα[   ]ον.[

5   ] καιςυμε[5   ]ε[

]λαυνεις.[

]κνιcονα[

]παγκοιτα.[

]εδεραν[

10   ]νοντ.[

</div>

Fr. 31 2 .[, perhaps the bottom left-hand side of the loop of α   4 Two dots close together level with the top of the letters

Frr. 30–31 The papyrus is darkened and some letters obscured by dirt

Fr. 30 1 ..[, perhaps πε   2 .[, the left-hand arc of a circle   3 Of τ[only the left-hand end of the cross-stroke   6 .[, the start of a stroke rising to right   8 .[, a short arc from the top left-hand side of a circle   10 .[, the upper part of an upright

Fr. 30 5 seq. cὺ με[ν . . . ἐ]|λαύνεις looks probable, but other articulations are obvious.

7 κνιcον is ambiguous. I should guess a compound ἰκνιcον not the aorist imperative of κνίζω.

8 παγκοίτας hitherto only Sophoclean.

<div style="text-align:center">

Fr. 32

]κυνέανδ[]..[

]το·ωcοτε...[

].ιαιcιπε[

]ccε[

5   ]..[

Fr. 33

]..[

].ρον.[

].λυξ[

]εccα[

5   ].ορω[

]ώ.[

</div>

Fr. 33 1 The turn-up of ε, c, or the like, followed by a dot on the line and this at an interval by the foot of an upright, clubbed to right. Three letters might be represented   2]., the top right-hand arc of a circle   ρ is abnormal and may be illusory   .[, perhaps the left-hand bottom angle of α or the like   3]., a horizontal trace near the line with a dot below its right-hand end   5]., the lower right-hand arc of a circle   6 .[, prima facie the top of the left-hand stroke of ω

Frr. 32–33 I am fairly confident that these two come from the same column, though I can neither join them nor suggest a precise relation.

Fr. 32 1] .[, traces on the line, of which α might be one interpretation, followed by the foot of an upright serifed to left   2 After ε apparently the top angle of γ or top right-hand angle of τ, followed by the top of a stroke descending to right, e.g. α, λ. Of the third letter only a trace level with the tops of the letters   3]., the top of an upright   5 The top of an upright with a trace to right followed by the top of a second upright. A single ν might suit

Fr. 34

```
      ] . . ςο[
      ] .πεν·ψ·. .[
     ]ͅοτεροις[
     ]          [
 5   ] . .κ[
```

Fr. 35

```
      ] .[
     ]ρο . .[
     ]άβαλεπ[
     ]αμυνθη[
 5   ] . δοξα·ε[
     ]ασεδ'[
     ]       [
```

Fr. 34 1] . ., three traces on or near the line, of which the second and third might be combined in λ For ς I cannot rule out ε, for ρ, θ   2 On either side of ι dots at the level of the tops of the letters; if a trema is intended, they are rather widely separated   . .[, the upper end of a high stroke descending to right, α or λ, followed by the upper end of a similar lower stroke   5] . ., a dot level with the tops of the letters, followed by the upper end of a high stroke descending to right

Fr. 35 1 An upright   2 . .[, the feet of uprights; apparently not a single π   5]., a trace level with the top of the letters

Fr. 35 3 Presumably a verbal compound of βάλε with a preposition. The adverb ἀβάλε is so accented in practice and by prescription (Callim. fr. 619 Pf.).

Fr. 36

```
    ] .[
   ]ενθ .[
   ]εςακε[
   ] . ενου  [
   ]   [ ]   [
```

Fr. 37

```
   ]ου[] .[
   ]τ .[ .]εγγω[
    ] . τος[
   ]χεκελ[
   ]       [
   ]       [
```

Fr. 38

```
   ]μ[
   ] . εφ .[
   ]ε .[
```

Fr. 37 1 Of]ρ only the lower right-hand arc] .[, a dot on the line; if part of a broad letter, no whole letter missing after ν   2 . [, the top of an upright

Fr. 39

```
   ]αυ[
   ]μïα[
   ] . α[
```

Fr. 40

```
     ] .[
     ] . μκ[
     ] . ε .[
     ]νδ[
 5   ] .[
```

Fr. 38 1 I am not sure that ω might not be substituted   2 . [, the left-hand parts of ε or θ

Fr. 39 3 Of α[only the top of the right-hand stroke; λ may be possible

Fr. 40 1 A blank space followed by the foot of a stroke   2]., a small turn-up on the line 3]., a trace above the line, not an accent   5 A short arc of the top of a circle

Fr. 41

```
        ].[]θ[
       ].ρω..[
     ] νοcαρ.[
      ϲπαμπ.[
5      ]αλκη.[
     ] οππoτ[
     ] εναυ[
     ] οἶδ'ε.[
       ] εc[
10     ]ειϙ[
```

Fr. 41 1 If the first visible letter is]ω, it must be preceded by a narrow letter, but I cannot rule out]κο,]λο, or the like, in which case no whole letter is lost. Between this and θ there is room for a narrow letter but it is not clear that there was one   2]., the lower part of a slightly forward-sloping stroke some way from ρ   ..[, the left-hand arc of a circle followed by the lower part of an upright with another low trace beyond it. If two letters, o or c followed by η or π among the possibilities, but three might be represented   3 .[, an upright with confused ink to right; perhaps a corrected or cancelled letter   4 .[, an upright   5 .[, the left-hand arc of a circle   8 .[, apparently the top of an upright, but there is a trace to right of the turn-up of ε, which, if not casual ink, points to μ

Fr. 41 5 The η is at first sight puzzling in a text which elsewhere usually exhibits ᾱ for η in the relevant places (but see on fr. 48, 3). The *coronis* against l. 4 precludes the hypothesis of a division between ll. 4–5 of a compound adjective like γυιαλκής (Bacchyl. ix 38, xii 8) or proper name like Εὐάλκης. The only explanation that occurs to me is that Ἄλκηcτιc is to be recognized.

Fr. 42

```
      ]αρᾶν[
      ].με[
      ]δε·τ[
      ]ξειδ[
5      ]cω[
```

Fr. 42 2]., a dot on the line and another, level with the tops of the letters, to its right

Fr. 43

```
     ]ιδαμ[
     ]οταμ[
     ]υζαλ[
     ]εον[
5   ].ευϊ.[
```

Fr. 43 5]., a trace above the general level, perhaps an apostrophe   .[, the foot of an upright, serifed to left

Fr. 43 5 Some form of εὔιπποc likely. This word occurs four times in Pindar, not otherwise in the lyric poets.

Fr. 44

```
      ].oλ[
      ]μφι[
      ].αδ[
      ]ϙo[
```

Fr. 44 1]., two traces compatible with the foot of the right-hand upright and the right-hand end of the cross-stroke of π   3]., the right-hand arc of a circle; o, φ, and the like, possible

Fr. 45

```
       ]μον.[
       ]ννν.[
       ].νδαρ[
       ].κλει[
5      ]μφοτερ[
       ]ενυλλυ[
       ]οcἀιτι[
       ]υcκαικ[
       ]cονεκ[
10     ]μον.[
        ]..[
```

Fr. 45 1 .[, a dot on the line   2 .[, the start of a stroke rising to right   3]. an upright   4]., the upper part of a stroke starting well above the line and descending to right   7]o anomalous, but so would be ω   10 .[, a short arc from the top left-hand part of a circle?

Fr. 45 3 T]υνδαρ[- is suggested by Ὕλλου, l. 6, since Tyndareos and Heracles were contemporary, but the letters can be supplemented and articulated differently, particularly as ι is as probable a reading as υ.

4 Ἡρ]ακλει[(-) is acceptable, but I cannot absolutely rule out α]λκαει[c.

Fr. 46

(a)　　　　　　　　(b)

```
       ]ακεϲτοροϲ·ọ[        ].ι..[
       ]τανταμαλ᾽αμ[        ]εροιϲ.[
       ]ιρομεν·μϵ[          ]πογεζ̣[
       ].                [  ] [
   5   ]εδιεκμεγαρ[        ]θυραζεϲυν̣[
       ]πυγοναλκ̣[          ]αϲθρα ϲυ[
       ].εοντοϲ.[          ]ρεϲ̣αϲ..[
       ]ϲαλιμοχθ[          ].ω[
       ]              [
  10   ].[
```

Fr. 46 (a)–(b) There is no doubt about the location of (b) to right of (a) at the level shown but there is no external evidence about their interval

There is a 'joint' near the right-hand edge of (b)

1 Of]ạ only the tail　ọ[is close to the break; ϲ not ruled out　Before ι the base of a circle of which the right-hand end is hooked back; after ι an upright with its foot turning out to left, followed at an interval by the lower left-hand arc of a circle off the line　2 .[, perhaps the cross-stroke and lower left-hand arc of ϵ or θ　3 For]ι I am not sure that]ϛ̣ι should not be written　ζ[, only the top with a slight indication of a diagonal going back from its right-hand end　5 Of θ only a trace of the right-hand side where the cross-stroke meets it　6 Of τ only the top right-hand angle 7]., κ seems likelier than λ, though either presents some difficulty　.[, the upper end of a stroke descending to right, υ probable　.[, a triangular letter followed by the left-hand arc of a circle 8]., perhaps the upper end of the upper right-hand arm of χ

Fr. 46 1 Ἀκέϲτοροϲ is probable, though not in theory the only possible combination of the letters, but I see no special appropriateness here in any of the recorded bearers of the name, among whom may be counted Apollo.

5 διὲκ μεγάροιο θύραζε is found as a variant of διὲκ προθύροιο θύραζε at *Od.* xviii 386.

6 seq. μελάμπυγον, Ἀλκαΐδαϲ or Ἀλκμήναϲ, θραϲυ(-), λέοντοϲ might occur in association with reference to Heracles.

8 ἁλίμοχθοϲ unrecorded.

Fr. 47

```
       ].ν[
       ]ουτι.[
       ]    [
```

Fr. 47 1]., a horizontal stroke below the line, perhaps a hyphen　For ν[possibly ατ　2 .[, the left-hand arc of a circle

Fr. 48

```
       ]        [
       ].αϲπα.[ ]νυι̣[
       ].ιπεντα.    [
       ]ϲακηδεαϲ·   [
       ]νφραϲινϵνθ.[
   5   ]μηδαμ᾽ελ.ανϵ[
       ⌒]τοναϊδιον    [
       ]          [
       ]ονοιϲιναμ[
       ]αϲυνθεοιϲ̣[
  10   ]ωνπαραδεγμϵ[
       ]          [
       ]πειθον  [
       ]..νφοβϵ[
  14   ].[.]ϵ·αυψατ[
  14a  ]      [
  15   ]..ϵ[
```

Fr. 48 1]., the edge of an upright curling to right at the foot, e.g. ν　.[, the upper end of a stroke descending to right　2]., a dot on the line some way from ι　After α the lower part of an upright with traces to left, but there is hardly room for ν, unless α was unusually narrow　4 .[, the left-hand arc of a circle　5 Between λ and α a dot on the line　Of ϵ only the left-hand parts 13].., the lower half of λ or χ, followed by the bottom left-hand arc of a circle　14].[, a trace level with the tops of the letters　Of τ[only the left-hand end of the cross-stroke　14a Two lines, in a hand different from that of the lyrical text, of which I can make out only one or two letters 15].., perhaps α or λ, followed by the top of a letter unlike any other but possibly intended for τ or υ. I am not sure that these two are by the original hand　Over ϵ what looks like a circumflex surmounted by an acute

Fr. 48 1 I think πάλιν suits the space slightly better than πάλον or πάλαν but I cannot rule these out and, as λ is not certain, there are still other possibilities.

3 ἀκηδέαϲ is a dialectally false form. Examples of the like in Bacchylides (for some of which an explanation can be offered, for others not) collected by Snell, *Bacchylides*[9], pp. *18 seq.

4 φραϲίν: this form of the dative plural of φρήν is usual in the παράδοϲιϲ of Pindar (more often than not accompanied by the common form in part of the παράδοϲιϲ). It is not found in Bacchylides, who has φρένεϲϲιν once (as has Pindar).

5 μηδάμ᾽ Ἑλλανϵ[ϲ(-).

Fr. 49

```
    •        •        •
      ]ωνη [
      ]νατος [
      ]      [
      ].τα   [
             •
```

Fr. 49 4]., the top and bottom of an upright?

Fr. 50

```
    •                 •        •
      ]ετε.μα.[
      ]κἁιοικελ.[
      ]μετερας[
      ]θρωπωνκα.[
      ]          [
             •        •
```

Fr. 50 1 Between ε and μ a dot on the line
2 .[, the left-hand arc of a circle   3 Of ϛ[only
the left-hand arc   4 Of]θ only the middle
part of the right-hand side   .[, a dot level with
the tops of the letters

Fr. 50 2 Presumably]καί οἱ.
4 ἀν]θρώπων.

Fr. 51

```
         •    •    •
           ]..[
           ]cε.[
           ]νθ.[
             [ ]
    5        [  ]
           ]    [
           ].αδε.[
           ]ημ.[
           ]υδε[
             •        •
```

Fr. 51 The fibres are disordered at the right-hand side of ll. 1 seq. and the surface completely
stripped in ll. 4 seq.
1 The lower part of an upright, followed by a short arc of a circle on the line with a trace above;
perhaps a single letter represented   2 .[, an upright with foot serifed to left, followed by the
lower left-hand arc of a circle off the line; perhaps κ more likely than two letters   3 For θ I can-
not rule out ε   .[, perhaps the bottom angle of α   7]., an upright   8 .[, the lower left-
hand side of a circle

Fr. 52

```
    •        •
      ].ν[
      ]εδ.[
      ]   [
      ]..[
    •    •    •
```

Fr. 54

```
    •
      ]λογ[
      ]ωδεα[
      ]ολχ[
      .]ιϛ.[
    •        •
```

Fr. 54 3 *K*]ολχ[-

Fr. 55

```
      ]ωμ[
      ]αλο[
      ]πα.[
      ]ελα[
    5 ].ιγα[
```

Fr. 55 3 .[, the lower part of a forward-
sloping stroke   5]., the turn-up of a stroke
descending from left

Fr. 53

```
    •    •    •
      ].[
      ]α.[
      ].cο[
      ].νο.[
    5 ]οιἁϊ[
      ].α.[
         •        •
```

Fr. 53 2 .[, an angle on the line, perhaps δ
3 Of ο[only the left-hand side   4]., on the
line the end of a turned-up stroke   .[, a dot on
the line   6]., the top of an upright   .[, an
upright, slightly convex stroke, with a short
stroke to left near its top, which turns over to
right

Fr. 56

```
    •        •
      ]..[
      ]ερα.[
      ]ωντ[
      ].ολ.[
    5 ]ωιμο[
      ]...[
         •        •
```

Fr. 56 1 The bases of two circles   2 .[,
the left-hand arc of a circle   3 τ[, only the
left-hand end of the cross-stroke   4]., a dot
on the line   .[, the foot of an upright hooked to
right   6 The tops of letters; α or λ, followed
by ι, followed by π or τ, would suit

Fr. 57

```
      ]...[
    ]δεινα[
    ]αλκμ[
    ].ιππο[
5   ]    [
      ]..[
```

Fr. 58

```
]τε [
].αλμ[
].[[ἐν]][
]ἰναν[
```

Fr. 58 2]., traces compatible with part of the upright and the right-hand tip of the cross-stroke of γ or the like

Fr. 57 1 Perhaps the feet of π, followed by the bottom left-hand arc of a circle 2]δ, only the right-hand angle on the line 6 The upper part of a triangular letter, δ or λ rather than α, followed by a dot at the level of the tops of the letters and this by a trace near the line

Fr. 59

```
        ]  [
        ]  [
    ]ορνυσθ'α[
    ]ας  [
    ].τεσσι  [
    ]ων  [
5   ]    [
    ].λευσ [
    ].ον  [
    ]αζο ·[
    ]    [
10  ].ρα  [
    ].ερσἄνε·[
    ]νασ[ ]  [
    ]ιμα[  ][
```

Fr. 59 3]., a dot on the line Of τ the left-hand half of the cross-stroke has gone, but γ, I think, ruled out 6]., the tail of α or λ 7]., α or λ 8 Of]α only the base of the loop The ink near the right-hand edge seems duller and is presumably part of a note or the like. It consists of the top (and foot?) of an upright with a trace on its right, and a dot some way above to left 10]., the right-hand end of a thin cross-stroke touching the top of ρ 11]., the foot of an upright with serif .[, an upright 13 Of α[only the top of the right-hand stroke

Fr. 60

```
      ].[
    ]    [
    ]ρ·    [
    ].ει   [
5   ]αται  [
    ]      [
    ]      [
```

Fr. 60 4]., elements of the lower part of an upright 5 Of τ only the left-hand part of the cross-stroke

Fr. 63

```
    ].ερ[
    ]'.ιωρ[
    ]νω.[
    ]  [
5   ].ω[
```

Fr. 63 1]., the lower end of a stroke descending with a curve from left For ρ [perhaps ϲ possible 2]ἐι?, but I am not sure whether ΄]ν would not be a better interpretation 3 .[, a dot near the base line 5]., the upper part of an upright close to ω; presumably ν, though there are no traces of the left-hand parts

Fr. 65

```
]οι.[
]να[
]ορο[
]   [
```

Fr. 65 1 The trace above οι may represent a long upright in the preceding line .[, a slightly concave stroke rising to right from the line

Fr. 61

```
]ϲ· ∕[
]ολλα [
].   [
```

Fr. 62

```
]   [
]   [
]μ   [
]ασλα [
```

Fr. 62 There is a 'joint' at about the middle

Fr. 64

```
]   [
].η.[
]αν[
]ταπ[
```

Fr. 64 1]., perhaps the extreme right-hand parts of the top and bottom of ε .[, an upright 3 For]τ perhaps π, for π[perhaps γ

Fr. 66

```
    .]κ.[
    ]εσρ[
    ]τερα[
    ].οσ.[
5   ]ε.[
    ].[
```

Fr. 66 1 .[, the lower left-hand side of a circle 2 ρ[, or ϲ? 4]., the upper part of an upright .[, a dot level with the tops of the letters 6 The upper end of a stroke descending to right

Fr. 67

```
           ·          ·
        ]κτα[
        ]εντ[
        ]ερε.[
        ].[
      ·          ·
```

Fr. 67 3 .[, the lower part of an upright

Fr. 68

```
        ·     ·     ·
       ].λ[
       ]ιδ[
       ]δε.[
       ]  [
   5   ]ολιν[
       ]φρα.[
        ·     ·
```

Fr. 68 1]., the turn-up of a stroke descending with a curve from left   Of λ only the lower parts, but not, I think, χ   3 .[, a thick dot on the line   6 .[, a very short arc from the top left-hand side of a circle

2624. CHORAL LYRIC

Of the three names which I suppose would be the first to present themselves of candidates for the authorship of the kind of lyric pieces that appear to be exemplified in the following fragments, Simonides, Pindar, Bacchylides, I should judge that the second might be rejected out of hand for the reason given at fr. 4, 7. Of Simonides and Bacchylides I should be inclined to choose the former for a number of reasons, none of them very good. Much more of Bacchylides has been preserved than of Simonides, so that the absence of coincidences with the first in these pieces must count in favour of the second; one word (εὐρυεδοῦς fr. 9 (b) 2) recurs, which is otherwise unique and uniquely Simonidean, and another (ἀχλυοεςς- fr. 12, 3), which is found as a variant in a piece that may be attributable to Simonides and does not reappear till much later; the admixture of words which are attested as belonging to the vocabulary of hexameter (in which may be included elegiac), not as yet of lyric, composition (περικλυτός?, fr. 1, 6; διαμπερές?, fr. 9 (a) 4; ἀχλυόεις, fr. 12, 3, μητιόεις, fr. 29. 3; λευγαλέος, fr. 32, 7) may be supposed more likely to be characteristic of Simonides, who was a practitioner in both kinds.

But a feature of the vocabulary of these pieces, which makes it necessary to consider the possibility that they may be much later than a first impression suggests, is the proportion, high in relation to the small amount preserved, of words not otherwise recorded in any early author: αἰγίκναμος, fr. 1, 4; ςαμήϊα?, fr. 1, 8; δεινῶπες?, fr. 28 (d) 2; πλωτῆρες, fr. 28 (d) 4; γεωμορίαι, fr. 28 (e) 2; πόλιςμα, fr. 28 (e) 4; κυκλοδ[, fr. 29, 23. There is no doubt that there can be found in, say, Pindar also the first employment of words not again recorded till a long subsequent date. As I have not attempted to calculate either for him or for Bacchylides the proportion of such in their vocabularies, I cannot judge how strong a ground there is for thinking this feature a sign of lateness in this instance, nor, if it is so, can I make any guess at the name of a likely author.

Though there is no doubt about the identification of the hand, the fact that the fragments are partly blank, partly inscribed, on the back, makes it an open question whether all belong to the same roll. Cutting across this division, there are discernible at least two variations in size of letter and weight of stroke. The script is a good-sized formal uncial, finished with serifs, comparable with P. Ryl. 514, and to be assigned to the first half of the second century. Among the sparse additions to the bare text I believe not less than three hands are to be distinguished, one perhaps that of the original writer. The Greek on the back, also uncials but on the small side, informal and, in one representative, containing cursive forms, as also the Latin cursive, may be assigned to the second half of the same century.

Fr. 1

```
].υραν[      ].[..]λαccαc[
]οcριπανμελαιναc·              [
].δερημᾱθνατωντεκα[
]αδαιμονα[.]γικναμε [
5   ]μεμυκενηδαναυδοcυ[
].κε[.]νοcαειδεπερικλυτ[
].γ[..]οc·αμμιδαλαθεω[
]αcθεοcαυτικαcαμ.[
]ναργεαθεcπεcιω.[
10   ]ππστεγωμενερε[
]αγεαcθυcιαcγλυκε[
].τοιcπενδων       [
```

Fr. 1 3]., the upper part of an upright   7 Before ο traces partly on frayed-out fibres, perhaps an upright   8 .[, an upright   9 .[, an upright   10 Of ε[only the left-hand parts   12 Of ε only the top left-hand arc   There is a very small dot after ων, which may have been meant for a high stop

Fr. 1 I can form no general notion of the tenor of these lines and confine my remarks to matters of detail.

1]οὐραν[οῦ . . . θα]λάccαc seem a reasonable guess, but alternatives for either are easily thought of.

2 But for ῥιπαν it would be natural to complete the trio with χθον]όc, particularly in view of the presence of μελαίναc, 'black' being a constant epithet of 'earth'. But ῥιπά (or -αί), which would be comprehensible enough in conjunction with θαλάccαc, has no suitability that I see in conjunction with χθονόc and implies something more like λαῖλαπ]οc.

3 Some place 'empty of men'? 'And of gods'? Or 'of beasts'?

4 seq. δαιμον, I suppose vocative, though it is not a unique possibility; δαῖμον αἰγίκναμε, Pan. The adjective seems not to recur till Agathias.

This unambiguous mention prompts me to remark, though on the evidence I must suppose it irrelevant, that the scholiast on Aristides (iii 564 Dind.) records a story told by some ὅτι ᾆcμα cκεψάμενος Πίνδαροc ἔμελλεν ἐπιδείκνυcθαι· καὶ εἶδεν ὄναρ τὸν Πᾶνα λέγοντα αὐτῶι τὸ ᾆcμα κτλ. The words]μέμυκεν ἠδ' ἄναυδοc are consistent with a description of a sleeper and ὑ[might itself be the beginning of a word denoting sleep.

6 ἄειδε or ἀεὶ δέ? περικλυτ[- or περὶ κλυτ[-? In connexion with the second, it may be observed that κλυτόc is a favourite word of Pindar, whereas περικλυτόc is not found in either Pindar or Bacchylides at all (though Bacchylides has περικλειτόc several times).

7 seqq. I suppose: ἄμμι δ' . . . θεὸc αὐτίκα cαμή[ια . . . ἐ]ναργέα. . . . It must be said that it is surprising to meet with cημεῖον for cῆμα in the vocabulary of choral lyric, but I see nothing else as likely at the end of l. 8.

10 ὁ]ππότ'.

ερε[: without knowing that it has the slightest relevance, I remind the reader that Simonides is recorded as having written at least two pieces having reference to Eretrians, viz., Eualkides and Lysimachus.

Fr. 2

```
      .      .     .
]ππη[
]  [
   .      .      .
```

Fr. 3

```
   .      .      .
π[
ο[
   .      .      .
```

Fr. 4

```
      .           .
]ελαcχρ[
].ιc.ρε.[
].α      [
].cελεν.[
5   ]καιδνα [
]υδωρ·    [
]θεcμιον· [
]ωᾱμεροπ[
]αδειεα  [
10   ]ναπο    [
]οργαν    [
```

Fr. 4 Some lines badly rubbed

2]., the lower end of a stroke descending from left   Between c and ρ only specks; perhaps ε or θ   .[, the lower left-hand quarter of a circle   3]., the right-hand end of a cross-stroke as of γ or τ   4]., a trace on the line   .[, the left-hand half of a circle   6 Of]ν only the foot

Fr. 4 2 In case]αιc φρεc[ι is suggested, I may as well say that φ appears to be ruled out.

5 No known Greek word begins with (ι)δνα (or δνη), so that it is necessary to operate with a word ending within this line. The only word I can suggest is ἀϊδνά, but it is hardly credible that this would be written without a *trema*. It may save trouble, if I add, (1) the doubtful κ might perhaps possibly be χ, but cannot possibly be π, (2) there is no sign that the first α was cancelled.

7 θέcμιον, about which, though it is severely damaged by rubbing, there is no doubt, rules out the possibility of Pindaric authorship, τέθμιοc (and τεθμόc) being consistently attested by his παράδοcιc. What form the word would have had in Simonides or Bacchylides there is nothing to show.

8 I suppose ζωά and μέροψ (Μέροψ) or a derivative in some case must be judged likeliest but many alternatives can easily be thought of.

9 It is theoretically possible to recognize a form of the epic ἀδειής, but I should say this was quite unlikely. I suppose some *ethnicon*, *demoticon*, or the like, is represented, though I can think of none, the derivatives of Λεβάδεια being Λεβαδεύc, -δειαῖοc *et simm.*

Fr. 5

```
  ·      ·      ·
]ηc· [
]ετε.[
]ματ[
]λιχ.[
```

Fr. 5 2 .[, ο or c   4 .[, the bottom left-hand arc of a circle

Fr. 8

```
  ·      ·      ·
]    [
]κων [
]    [
]cβια.[
]    [
5   ]τη..[
```

Fr. 8 3 .[, a serif on the line   5 ..[, the lower part of the left-hand and the tip of the right-hand stroke of α or λ, followed by the upper end of a stroke descending to right

Fr. 8 5 I cannot rule out τηλυ[γετ- among other possibilities.

Fr. 6

```
] μναμ[
]ουγα[
]ουδ[
      ·          ·
```

Fr. 7

```
   ·        ·
]  [
]δηc· [
].παντ.[
]ωτων [
]τουτου[
5   ]νδικοιc.[
]αιεcθλ[
]ηcον [
]ρα  [
]οεccα.[
10  ].  [
      ·      ·      ·
```

Fr. 7 2]., about mid-letter a horizontal stroke with a forked right-hand end .[, perhaps the foot of the left-hand and top of the right-hand stroke of α or λ   5 .[, a dot level with the tops of the letters   8 Of]ρ only the right-hand arc of the loop   9 .[, a dot level with the tops of the letters   10 The upper part of an upright

Fr. 7 6 ἔcλοc Pindaric, but the spelling with θ is found in many places.

Fr. 9 (*a*)

```
  ·      ·      ·
].[.].[
]κυδοc.[
]μον[
]ιδιαμπε[
5   ]..ναλοχω[
]ϊφυτλαιμ[
].ω[
   ·          ·
```

(*b*)

```
  ·          ·
]οc[..]δ[
]ρυεδουc[
]αιτεναο[
]ροcιονπ[
5   ]μεννῶ[
]βρ.[
   ·          ·
```

Fr. 9 (*a*) I am fairly confident that this fragment comes from the upper part of the same column as fr. 9 (*b*).

2 .[, a dot on the line   5].., faint and scattered traces, perhaps the right-hand edge of the upper part of an upright or curved stroke, followed by a forward-sloping stroke, which its distance from ν suggests may represent α   7 Of ω[only the tip of the left-hand curve

Fr. 9 (*b*) If I am right in supposing that this fragment stood below fr. 9 (*a*), οc will have been more or less vertically below τ of φύτλαι. The interval cannot be determined   6 .[, the tip of an upright

Fr. 9 (*a*) 4]ι διαμπε[ρεc or something near it seems the likeliest articulation.

6 I suppose a dative, say -ε]ι φύτλαι. This last word is found twice in Pindar (in the genitive) but in no other early writer. It favours the articulation -ν ἀλόχω[in l. 5.

Fr. 9 (*b*) 2 εὐ]ρυεδοῦc seems highly probable and recurs only in the epinician written by Simonides for Scopas (Plato, *Protag.* 345c, 346d; Plut. *qu. symp.* ix 14, 2, *de tranq.* 10, *de frat. am.* 14, *de comm. not. adv. Stoic.* 7). It is there, and presumably was here, an epithet of χθών.

Fr. 10

]διδ[
]μαιομ[
]διδουπ[
]αλκα.[
5]προπα[
]υνε[

Fr. 10 4 .[, the top of an upright   5 The second π has suffered something which might cause it to be mistaken for γρ

Fr. 10 2 Probably participial, the present participle being by far the most commonly occurring form of μαίομαι. It is found six times in Pindar, who has no other.

3 δίδου: if imperative, found occasionally in the παράδοϲιϲ of Pindar instead of or alongside of δίδοι.

Fr. 11

].[
]μόρ.[
]παγο.[
]..ο.[

Fr. 11 Perhaps from the lower part of the same column as fr. 10

2 .[, the bottom left-hand arc of a circle
3 .[, a dot level with the tops of the letters, below it the foot of a stroke rising to right   4].., three traces level with the tops of the letters; from the spacing I should guess that the second and third might be combined as μ   .[, the left-hand arc of a circle

Fr. 13

]υδιο[
]πεζ[
]δεϙ[
]ϙιοδω[
5]ηϲϲ.[

Fr. 13 5 .[, the top of an upright

Fr. 13 4 Along with likelier supplements the name Πτοιόδωροϲ (Pind. *Ol.* xiii 41) is to be remembered.

Fr. 12

].[
]ιϲ [
]χλυοεϲ[
].αντα[
5   ].[

Fr. 12 1 The lower left-hand arc of a circle
4]., the upper part of a triangular letter
5 Perhaps two letters, e.g. ωρ

Fr. 12 3 ἁ]χλυοεϲ[ϲ- : a word from the vocabulary of hexameter writers. If it occurred in the epigram preserved in Hdt. v 77 and that were a composition of Simonides, its recurrence here would perhaps be worth considering in speculations about the authorship of these pieces. But there is doubt about both the reading and the ascription.

Fr. 14

] τ[
] . .[
] τ.[
] β.[
5]..[
] τα[
] θα[
] χο[
]ϙ.[

Fr. 14 In places the ink has nearly disappeared through rubbing
2 The lower part of an upright   3 .[, the left-hand edge of a circle?   4 .[, the tip and foot of an upright?   9 Of ϙ only the apex   .[, the top of an upright

Fr. 15

]ω[.].[
]αι.[.]το.[
]βι.ϲεν[
].τοϲαθ.[
5]βλαϲτετ[
]ινοτα·[
]ο·ηϲτυ.[
].ε.νϙ[

Fr. 15 1].[, the lower end of a stroke descending below the line   2 ι.[, a trace on the line o .[, a dot level with the tops of the letters and another below it on the line   3 ι., the lower left-hand arc of a circle   4]., on the line the end of a stroke descending from left   .[, a dot on the line   7 .[, an upright   8]., a short horizontal stroke hooked downwards at its right-hand end, level with the tops of the letters   Between ε and ν an apex more like the lower half of χ than one of the triangular letters, but the upper right-hand arm of χ would be visible

Fr. 16

```
·   ·   ·
].ε.[
].πα[
·   ·
```

Fr. 16 1]., the foot of a stroke, hooked to right, sloping slightly backwards; δ and perhaps π possible .[, the lower parts of κ or ν? 2]., an upright

Fr. 17

```
·   ·   ·
].νκ.[
]αρε.[
]κριδ.[
]πιμ.[
5 ].ανμ[
]νεκα[
]ειρα[
].αματ[
]..μαμ[
10 ]ν.τ[
]. [
·   ·   ·
```

Fr. 17 1]., the upper part of a triangular letter .[, the left-hand arc of a circle 2 .[, a cross-stroke level with the tops of the letters 3 .[, the left-hand arc of a circle 5]., a dot, perhaps the end of a cross-stroke, level with the tops of the letters 8]., the bottom arc of a circle on the line; ϲ acceptable 9]., the top of an upright, followed by the apex of a triangular letter 10 Between ν and τ the left-hand side of a circle with faint traces to right; I think ε, but cannot rule out ϲ or ο

Fr. 18

```
·   ·
.[
stripped
,,
,,
5 δ.[
αν[
ω[
.[
φ.[
·   ·
```

Fr. 19

```
·   ·
]γε[
]ταρ[
·   ·
```

Fr. 20

```
·   ·
] αϲκ[
] πλα.[
```

Fr. 18 1 The left-hand side of ε or θ 5 Not, I think, ξ[8 On the line a stroke rising slightly to right; perhaps μ

Fr. 20 2 .[, an upright

Fr. 21

```
·   ·
].τε.[
]λε[
].π.[
·   ·
```

Fr. 22

```
·   ·
]ατε[
'].ια[
·
```

Fr. 21 1]., an upright .[, the left-hand stroke of α or λ 3]., an upright .[, the apex of α or λ

Fr. 22 2 ']., what I have shown as an accent is in a much lower position than the normal, but I cannot interpret the ink as part of any letter. It is followed by the apex of a triangular letter

Fr. 23

```
·   ·
] δω[
] προ.[
] πρω[
] κο[
5 ] φερ[
] [.]ττ[
·   ·   ·
```

Fr. 24

```
·
]μελε[
]πυροϲ[
]εδαϲου[
]νενθε[
·
```

Fr. 23 2 .[, the edge of the left-hand arc of a circle

Fr. 24 4 Of]ν only the upper end of the right-hand arm; more curved than usual, but not, I think, κ or χ

NEW CLASSICAL FRAGMENTS

Fr. 25 (a)

```
        ].[
        ].ζαν[
       ]αντιδ[
       ]πιγαν[
5      ]εν[ ] [
        ].[
```

(b)

```
       ]χνῳ[
       ]νφυ.[
       ]ν  [
       ]   [
5      ]   [
      ]αλυκ[
       ]ντα[
       ].ιεν[
      ]ωντι.[
10    ]ιϲτα..[
       ]   [
```

Fr. 25 I am fairly confident that (a) stood above (b) in the same column, approximately so that ν in (a) 5 and ν in (b) 2 were in the same vertical line. There is nothing to show their interval
(a) 2]., a dot just off the line with a thin semicircular stroke above it   6 The top of an upright
(b) 2 .[, perhaps the start of μ   8]., the lower end of a stroke descending from left   9 .[, perhaps parts of the upper half of a circle   10 ..[, a headless upright, followed by a dot on the line

Fr. 26   Fr. 27

```
   ] [              ] [
  ]δνῳ[            ]να[
  ]απο.[           ]ε·[
   ]   [
   ]   [
```

The following group of fragments (28–end) is demarcated by their having in reverse on the back a text which can be recognized, where it is best preserved, as consisting of Latin written in narrow columns with one or two words to the line and the Greek equivalent, line for line, in the alternate columns on its right.

The only complete specimen of a pair of columns is provided by fr. 28

Col. i ends of 2 lines   Col. ii

	procu[ra]torem	επ[ιτροπον
	te f[a]cio	ϲεποιω [
	haec loquente	ταυταλ[εγοντοϲ
	ḥ.[]	αυτου [
5	m]agis	μαλλον[
	a]nimum dolus	τηνψυχ[
	et]lacrimae	και[]...[
	].c.l.s	α[ ]ν[
	&c.	

On this I have no more to say than that the natural assumption would be that the right-hand column was a translation of the left-hand, but that the Latin in ll. 3–4, which appears to be 'haec loquente hoc', is only comprehensible as a translation of ταῦτα λέγοντος αὐτοῦ. I have not succeeded in identifying either text (which might provide clues to the sequence of the fragments written on the other side) in this or in other places where there is enough continuity in the Latin or the Greek to make the attempt worth while. I append a few specimens of Latin without Greek and Greek without Latin:

Fr. 39]elorides[|]çhinos [|]mitlos[|] chocli.[| 5] oliuas[, &c. The first to the fourth sea-food: pel-, ech-, mit(u)l-, cochlias?

Fr. 51 ... διψα[| κυρι.[| ενευϲ.[| ωϲ [| 5 διψων[| εκελευ[| π.[.] δα[|

Fr. 53 τονεπα[| τουμιλιαριου| | Blank space | .ι [| ε.[]λωριδ[| 5 παρεδειπ[| με [| νυρ[|, &c. The first two lines apparently a heading; about a samovar?

In conclusion it may be added, that the Latin appears all to be in the same hand, in the Greek at least two hands to be represented.

Fr. 28

(a)

  ]υάλων[

(b)

]ε.[ ]ιδοιcι [

].κο.[ ].ατρυγεταcαλοc · [

]κ’αμαιμ[ ]ετᾱνπόντοιο [

5]ριπαν[ ]πιοδερ [

 ].[..⌢].[..].[.]ʼ[.] [

   ] [

(c)

]ι[

]ν· [

]θον [(f)

]c’επι [   ]..[

5].μφ[   ]νc.[

        ]..[

(d)

].α[..]νἠδ[[.]]αμ[

]δειψ[.]πᾰcανεμω[

]κελ[.].[..].cεθεν.[

]λωτῆρcιπείραταψ[

5]βιοτοcναυ..[

]ιων·ουδὲμ[

]υβερνατῆρε[.]ενε[

].ιcινεῶc’/ ἀ̇[.]πτο[

(e)

].ι.[.]ν[..]γεωμοριαιc ·[

].οντοcέμ[.]εδον [

]cτον·ουπο[.]ιcμα [

5]πυ[ ]υδομοcεϋκτιτοc [

Fr. 28 There is no doubt that (a)–(e) belonged to one and the same column, but I cannot establish their relative positions with exactitude, except for (a), (b), which the cross-fibres fix at the level

and the supplement in l. 4 at the interval shown. The alignments of (b)–(d)–(e) and of (a)–(c)–(e) are fixed within fairly close limits by the vertical fibres but there is nothing to show the interval between any pair of either group. Further, since I can trace no fibres across from (d) to (c), I infer that they stood clear of each other, but which higher and which lower in the column I see no way to determine.

(f), blank on the back, has enough resemblance to (c) to make it credible that it came from the same neighbourhood

(a)+(b) 2.[, three traces, perhaps compatible with the upper end of the left-hand arm and the bases of the feet of χ; or two letters might be represented 3 Before κ the upper part, after ο the lower part, of uprights].,an upright The apparent cancellation of the first c is due to a streak of casual ink, which has also affected the second ν in l. 4, the ο in l. 5, and other places 6].[, the upper part of an upright perhaps beginning to fork at its lower end, i.e. μ, followed by a very short arc from the left-hand side of a circle about mid-letter].[, the top of ε or c].[, the apex of α or λ. Above it there is what looks like the upper half of a small thin ε

(c) 1].,the extreme lower end of a stroke descending from left; perhaps only a serif 4]., an upright 5].,traces compatible with the top and middle of the right-hand stroke of α

(d) 1].,the lower end of a stroke descending from left with a faint trace on the line some way to its left; if one letter, perhaps κ Between δ and α the lower part of an upright, cancelled by a diagonal stroke 3]..[, the lower end of a stroke descending from left, followed by the base of ε or c].,the lower part of ε or c .[, an upright 5]..,the right-hand end of a cross-stroke compatible with τ, followed by confused ink above the general level, perhaps representing a 'short' over the tip of α 7 Above τῇ a thin horizontal stroke 8].,the tip of an upright serifed to left Between c’ and ἁ̇ there has been inserted (I think, by the original hand) a sloping stroke, which may be meant for ι .[, the left-hand arc of a circle now suggesting ο or c, but as it is at a damaged place ε may be possible, and perhaps even φ

(e) 2].,the lower right-hand arc of a circle 3].,a trace on the line, e.g. the turn-up of ε

(f) 1 The lower end of a stroke descending with a slight curve from left, followed by the lower left-hand arc of a circle 2].,two traces, one at mid-letter, the other below it, possibly representing ε .[, the lower left-hand quarter of a circle; perhaps θ likeliest 3 The upper part of an upright, followed by the top of a circle

Fr. 28 (a)+(b) 1 In the context ὠκ]υάλων seems a reasonable guess. I see no reason why, in this word, it was thought necessary to write the accent, but there is no obvious reason for writing it in πόντοιο, l. 4, either. Another possibility is γ]υάλων, where the indication of accent might be explicable by the distinction between γύαλον and γυαλόν made by ancient grammarians (v. Pfeiffer on Callim. fr. 236, 1).

3 ἀτρυγέταc: with three endings now also at **2360** i 4 (Stesichorus fr. 32).

4 seqq. Presumably ἀμαιμ[ακ]έταν πόντοιο . . . ῥιπάν. This is comparable with πόντου ῥιπάν, which is what the MS. offers at Pind. *Parthen.* ii 19 seq. (fr. 94b), and with πόντου . . . ῥιπαί, fr. 220, κυμάτων ῥιπάc *Pyth.* iv 195 (which exhibit the plural which Pindar everywhere else prefers). But since a favourite collocation appears to be with ἀνέμων, *Pyth.* ix 48 (iv 195 codd. dett.), *Nem.* iii 59, fr. 33c, fr. 140c, or with a specific wind, Βορέα Bacchyl. v 54, Νότου conj. Pind. *Parthen.* l.c., the possibility of something of this sort in the lost beginning of l. 5 must be reckoned with.

5 If πιοδερ forms part of a single word—and it is to be expected that an elision would have been indicated—I can suggest nothing but ἀπιοδερκής in some form (or ἠπ-; ἀπιομ[ήδ]ει Pind. *Pae.* vii a 7 but ἠπιόφρον Bacchyl. xiii 78). In early writers δερκ- usually has a connotation of brightness, sharpness, or the like. This may not be true of ἰοδερκής PSI 1181, 39 (Bacchyl. fr. 61, 1), but the date of that piece is uncertain. In any case, τακερὰ . . . δερκόμενος Ibyc. fr. 6, 2, τακερώτερα ὕπνω . . . ποτιδέρκεται Alcman fr. 3, 61 seq., show that this must not be pressed.

(d) 1 δραμ- would have appeared appropriate to the context but the letter between δ and α has a diagonal stroke through it. I do not think the deceptive stroke through the c of ατρυγετας above should deter one from accepting the genuineness of the cancellation here.

2 seqq. The first letters of ll. 2, 3, 4, 7—the last two lost but certainly supplied—stand in a vertical line. I believe them to be the beginning of verses. As far as I can tell the hypothesis is consistent with the position of the beginning of (e) 5, which is also lost but can be exactly fixed.

2 If δειν is the beginning of the verse, I should guess δειν[ῶ]πας, though this is rare and relatively late. If [ῥι]πάς, with 'Doric' accusative (found only in the second declension in Pindar, but exemplified in the first in Alcman and Stesichorus), is preferred, the residual δειν will presumably have to be either δεῖν or the end of a verb running over from the preceding verse.

4 π]λωτῆρcι: not recorded as used by any early writer, though nothing about it ensures that the absence is due to anything more than chance.

5]βιοτοc: as well as the noun an adjectival compound may be represented.

If ναυτᾰ[was written, ναύτας accusative plural (with which theoretically -βιότος might be in apposition) might be signified. ναύται, ναύταις could also be indicated in this way, but there are other more lucid means, which I suppose would have been preferred. ναῦτα vocative can hardly come in question.

7 κ]υβερνατῆρε[c].

8 At the end of the line the insertion apparently precludes ἄς[λ]πτο[or ἄς[ε]πτο[and requires one to operate with ἰἄ.[.]ηπτο[. Before this I find nothing but νεῶς(αι).

(e) 2 γεωμορίαις: hitherto attested only in late writers. I am very doubtful whether the compositional element γεω- does, or could be expected to, occur in any word in any writer, certainly in any non-Attic writer, even as late as Bacchylides.

3 ἔμπεδον, prima facie adverbial.

4 seq. οὐ πό[λ]ιсμα, | οὐ] πύ[ργος, ο]ὐ δόμος ἐύκτιτος. Πόλιсμα also, perhaps mistakenly, strikes me as an incongruous word in the vocabulary of an early lyric poet.

ἐύκτιτος is a word usually applied (in hexameter writing) to towns and so applied by Bacchylides at fr. 20 C 7, but at iii 46 he uses it of a house (ἐ. μεγάρων) as it is used here.

οὔ ... οὔ ... οὔ Kühner–Gerth ii 290 e.

Fr. 29

```
              ̇        ̇
              ].[
    ]..[.]αν·παλλαδαδ[
    ]ητιοεссαναρη[
    ]τιстανβαсιληϊδ[
5   ]τᾳ̣ṭπιсυνοссτ.[
    ]νιαсθραсυν[
    ]νωνδαμαλιξε[
    ]χιαсκρατερᾶс  [
    ].ọ.οι        [
10  ]ρενπατ[
    ].εξιτερᾳ[
    ]εληιπεμ[
    ]....ατ[
    ].πτολεμ[
15  ]αспọλ.[
    ]ιτεπατ.[
    ].θνατοι[
    ]κενδε.[
    ]εῖκαιτο.[
20  ]стερο.[
    ]παντ’.[
    ]υκλοδ[
          ̇        ̇
```

Fr. 29 1 The base of ε or c   2 I am not sure that the middle dot between ν and π is not fortuitous   4 A dot above the line between ν and β, perhaps casual ink   5 .[, an upright   9]., I cannot interpret the ink, which looks like the apex of a triangular letter followed by parts of a smooth breathing at the same level   Between o and ọ (which might be θ) traces suggesting an upright, compatible, to judge by the spacing, with the right-hand stroke of ν   Above the right-hand side of o an upright like a small ι in the hand of the text   11]., a trace compatible with the middle of the right-hand stroke of δ   13 Before α only shadowy traces   14]., η or .ι possible   15 .[, rubbed; perhaps the upper part of an upright   17]., an upright   18 .[, an upright with ink to right of its top; ν not particularly suggested   19 .[, a trace level with the tops of the letters   20 .[, apparently c, but a damaged ε not ruled out   21 .[, the left-hand arc of a circle

Fr. 29 2 seq. Παλλάδα ... μ]ητιόεссαν ἀρη[γόνα might be guessed on the basis of *Il.* iv 7, v 511.

7 δαμάλιξε: cf. Pind. *Pyth.* v 121, where this verb has been called in question.

8 I suppose -μα]χίας probable. I remind the reader (without having any view about its relevance)

that Simonides wrote a victory-ode for the famous *boxer*, Glaucus of Carystus (frr. 509, 510 PMG). But it need hardly be added that there are alternatives to πυγ-, e.g. ναυ-, παμ-, even if -μα] is accepted.

11 δεξιτέρα[.

22 κ]υκλοδ[: the only word recorded with this beginning is κυκλοδίωκτος, but other formations could easily be invented.

Fr. 30

```
    ·       ·
     ].[
     ].αρ.[
     ].θη[
     ].ριθ[
    ·    ·     ·
```

Fr. 30 2]., an upright   .[, the left-hand arc of a circle   3]., traces suiting the upper and lower ends of the right-hand arms of χ 4]., a trace perhaps part of a stroke descending to right

Fr. 31

```
     ·       ·
     ]ασέπ[
     ].ω[
     ].ε.[
       ·      ·
```

Fr. 31 1 What I have taken for an accent might be casual ink   2]., on the line the foot of an upright hooked to right   3]., the right-hand part of the cross-stroke and elements of the shank of τ or the right-hand part of π

Fr. 32

```
(a)      ·     ·      ·
         ]   εϲ[
         ]   το[
       ·     ·     (c)  ·     ·
                        ].ον[
(b)          ·      ·   ]αιϲιτ[
   5     ]ψυ.[          ].ανγ.[
         ]μρ[           ].[
         ].[      (d)   ·
                        ]υγαλε[
                   ·    ]τικαρ[
                        ]ουδι[
  10                    ]μαρε.[
                        ]αζων[
                        ]ραπο[
                        ]δακ[
```

Fr. 32 The relative positions of these four scraps, which nowhere touch, are fixed partly by the fibres, partly by internal evidence. (*a*) stands clear of (*c*) at an indeterminable interval. (*b*) stands at the level shown relatively to (*c*) and (*d*), and at the interval shown on the assumption that the proposed supplements of one letter are correct in ll. 5, 7.

---

5 After υ and before α very slight traces compatible with the upper and lower ends of the stroke of χ which descends from left to right   .[, the lower part of a stroke ascending to right; α or λ probable   6].[, a trace compatible with the top of α   7].[, a trace compatible with the apex of a triangular letter   10 Over the last letter (represented only by an indeterminate trace on the edge) the left-hand end of a thin horizontal stroke, presumably a mark of length

Fr. 32 5 ψυχαν.

6 μο[ιϲ]ᾱ[appears acceptable, μο[ιρ]ᾱ[too short.

7 λ[ε]υγαλε[suggested, though the word appears otherwise to be restricted in early writing to the vocabulary of hexameter writing.

Fr. 33

```
     ·       ·
     ].β[
     ]ϲη.[
     ]π.[
     ]..[
    ·          ·
```

Fr. 33 1]., the right-hand stroke of α or λ
4 The tips of two uprights

Fr. 34

```
    ·             ·
    ]  [
            ε
    ]υγον [
    ]        [
    ]ον[.]ν   [
   ·            ·
```

Fr. 35

```
      ·    ·    ·
     ]  δ.[
     ]  αι.[
     ]  ἀδε[
     ]  κο[
   5 ]  βημ[
     ]  με[
```

Fr. 35 1 .[, the lower part of an upright
2 .[, the left-hand arc of a circle   5 Of μ[only the start

Fr. 36

```
     ·     ·     ·
          ]   [
          ]   [
          ].ντε [
          ]ϲ   [
          ]   [
          ]   [
   5  ]ημᾱν [
          ]   [
          ]   [
          ]ων  [
          ].   [
      ·           ·
```

Fr. 36 1]., the lower right-hand arc of a circle?   2]ε may be possible

Fr. 37

· 　　　·

]ανου[

]μεναιπ[

]....ʼ.[

Fr. 37 3 The tips of three strokes which could be variously combined as two letters, followed by the top arcs of two circles, the first representing ε or ϲ, the second ε or ο; then the left-hand end of a cross-stroke level with the tops of the letters

Fr. 38

· 　　·

].·.[

]ϲτ[

]ροφ[

]ηρ[

Fr. 38 1 The foot of an upright with a trace on the line some way to its right, followed by a stroke on the line curving up to right; κμ seem acceptable　　3 Below this line a long thin stroke, perhaps a *hyphen*

Fr. 40

].ιναβο[

··].·.[

Fr. 40 1]., the right-hand tip of a cross-stroke level with the tops of the letters　　2 The top of ε or ϲ, followed by the left-hand end of a cross-stroke level with the tops of the letters

Fr. 39

· 　 ·

.[

επ[

Fr. 39 1 The foot of an upright

Fr. 41

· 　　·

].[

]ν[

].ϲ[

]ω.[

5　[ʼ]

Fr. 41 I am not sure whether I have read this scrap the right way up

1 The lower part of an upright　　3]., the lower right-hand arc of a circle　　4 .[, the left-hand arc of a circle

Fr. 42

· 　　·

]γιο[

Fr. 43

· 　　·

]νρ..[

]πολ[

]ψα[

Fr. 43 1 ..[, the base of a circle, followed by a short descending stroke, both on the line

Fr. 44

· 　　·

].λε[

]..[

Fr. 44 1]., the lower end of a stroke descending from left　　2 The upper end of a stroke descending to right, followed by a dot at the level of the tops of the letters

Fr. 45

]ρνοιϲα[

] [

Fr. 46

· 　　·

]ωνφ.[

Fr. 47

]ουδεμιδηϊα..[

].·[.]νποβη.[

Fr. 47 1 ..[, owing to an encrustation of dirt I cannot tell how much (or whether any) ink is to be recognized　　2].[, apparently the upper end of a stroke descending to right; α not particularly suggested　　.[, an upright turning over to right at the tip

Fr. 47 1 Μιδηϊα(-) seems likeliest, but it is not easily comprehensible. Μιδειοϲ is not attested (and would not be expected) as a derivative of Μίδαϲ or Μιδέα or Μίδε(ι)α. I do not know whether or not it is possible for Μιδηϊα to appear as a form of Μίδεια itself. (Stephanus of Byzantium seems to assert that Μιδήιον occurs as a form of Μιδάειον, a town in Phrygia, but this must be irrelevant.)

Fr. 48

].αντμαν.[

].αντʼαφαρ.[

]αμωικριψ[

]εραδαιόλ.[

5　]ραταλυϲιμ[

]αϲϲαπα[

].θετοβε[

]ξχαεοϲ.[

].ενετ[

10　].[

Fr. 48 1 .[, the left-hand stroke of α or λ　　2]., π or .γ, .τ　　.[, perhaps the left-hand stroke of α or λ, but with less than the usual slope to right　　4 Of ε only the extreme right-hand tips　　.[, the left-hand arc of a circle, presumably ο　　7]., possibly the top of the right-hand branch of υ,

but this does not account for all the apparent ink   8 .[, perhaps the left-hand end of a cross-stroke level with the tops of the letters. There seems also to be some ink below the line, but I am not sure that it is not dirt   9]., the right-hand end of a cross-stroke as of γ   10].[, from its nearness to the previous line I suppose ⌃, not part of a letter

Fr. 48 1 ἀυτμάν: a word hitherto apparently attested only in epic writing. (It may be well to add that there cannot be any connexion with fr. 24, 2.)
5 On λυϲιμ[two remarks may be worth making: (1) that in a lyric poet λυϲιμελής is the adjective likeliest to occur, of those with this beginning, (2) that Simonides appears to have composed a θρῆνοϲ for one Lysimachus, an Eretrian (fr. 530 PMG).

Fr. 49

]εϲδομ[
].πομε.[
]χρυϲου[
].αλλωϲ[
5   ]ϲηγεμ[
].αμ.[

Fr. 49 2]., a dot on the line   .[, the top and bottom of an upright   6]., perhaps the feet of χ likeliest   .[, the left-hand arc of a circle

Fr. 50

]αρϲ[
]ειδ.[
].ητ[
]υκα[
5   ]οϱδα[
]ατρ.[
]μ.[
]αϲα[
]..[
10]αϰ[
].ι[
]μ̣[
]δα̣[
]..[

Fr. 50 2 .[, the start of a stroke rising to right   3]., the overhang of ϲ?   6 .[, the left-hand arc of a circle   7 .[, the middle of the left-hand arc of a circle   8 Over the second α ink perhaps representing ⌃   9 The lower right-hand arc of a circle, followed by the foot of an upright   11]., the right-hand stroke of a triangular letter   14 The upper part of an upright, followed by the upper left-hand arc of a circle

Fr. 51

α.[
ϵνα
[[δ]]ι̣[
ά̣τ[
ϲυ[
5   πα̣[
ο[
θ[
ο̣[

Fr. 51 1 Of α only the feet, but λ less likely   .[, the start of a stroke rising to right   2 ι[has a horizontal stroke going to right from its top; a conversion into γ perhaps intended   8 Of ο[only the left-hand half; ϲ not ruled out

Fr. 52

]ονα[
].νομ[
]ϋβρι.[
]....[

Fr. 52 2]., the foot of an upright hooked to right, with a trace to right above; π perhaps likeliest   3 .[, an upright   4 Above the line, before the first letter, ink which I cannot interpret either as a letter or a sign: a v-shaped mark with a looped right-hand arm, below it a dot   ]....[, tops of letters, viz., λ (or perhaps α), ϲ (or perhaps ϵ), χ (or perhaps υ), followed by the tip of a stroke sloping slightly forward (not prima facie representing ω)

Fr. 53

.   .   .

About six obliterated lines

```
      ]..cαυψαδ[
      ].......οφ[].[
      ]ενι.δ.[
      ]υ[..]..[.]ορφαγ[
  5   ]....τ..ουδε.[
      ]μονωγοττι[
      ].υρειαcαυγ[
      ].ιδοcϋψιφ[
      ]ειρομενον[
 10   ]ιβά.αccταλα[
      ].ντωνοχον[
      ]ωνκουροτρο[
```

.   .   .

Fr. 53 The first partly legible line was preceded by six or more now almost completely obliterated and the five next following are also badly scoured in places

5 After τ the left-hand arc of a circle; if ω, the next letter must be ι   .[, a serif on the line
7]., the edge of the middle part of the right-hand half of a circle   8]., a serif on the line
10 Between *ά* and α two or three traces, perhaps of the base and upper parts of the right-hand stroke of δ   Above α[a dot, presumably the lower end of an acute accent   11]., o or possibly ω   Of τ only the shank, but the spacing is against ι

Fr. 53 10 The indications are compatible with λ]ιβάδαc cταλά[cc-.
12 κουροτρό[φ-.

Fr. 54

.   .   .

```
      ].αcα[
      ].αυ[
      ].ερωναπ[
```

.   .   .

Fr. 54 1]., perhaps a much damaged ε
2]., perhaps π, but also much damaged and two letters may be represented   3]., apparently the upper end of a stroke descending to right, but I cannot rule out φ

Fr. 55

.   .   .

```
      ].[
      ]πναν  [
      ]..[.]ε.[
```

.   .   .

Fr. 55 3]..[, a dot level with the tops of the letters, followed by the upper end of a stroke descending to right   .[, the upper left-hand arc of a circle

Fr. 56

(b)

(a)   .   .   .   .   .   .

```
                    ].[              ] [
                    ].[              ].π[
                    ].φό..[          ].ιγγι [
                    ]βωι·δα[         ]λου   [
                    ]εμε.[           ].όχθονο[
  5                 ]μ.[             ]εαγνᾶc[
                    ].π[             ]. [
```

.   .   .

(c)   .   .   .

```
                    ]τα[
                    ].πεδ[
                    ].ᾶν[].άλο[
                    ].ι.υδαιμ..[
  5                 ].ποντου·[
                    ].ιηοχε.[
                    ].  [
                    ]  [
```

.   .   .

Fr. 56 I think there is no doubt that these three scraps come from the same column, (*a*) and (*b*) having stood at the relative levels shown, (*c*) probably below them. There is no external evidence that I see to show their intervals, but I am fairly confident that there is no whole letter missing between (*a*) and (*b*) in ll. 2–4

(*a*) 2]., the foot of an upright serifed to left   ..[, the foot of an upright, followed by the start of a stroke rising to right   3 Above φ[a dot, presumably part of an accent or mark of length
4 .[, a trace compatible with the top left-hand arc of a circle   5 .[, the extreme left-hand edge of a circle?   6]., a dot level with the tops of the letters

(*b*) 1]., α or λ   2]., a dot on the line   4]., a dot level with the tops of the letters
5 There is no doubt about the first α, but it has an unexplained stroke, like ι, close to its left-hand side
6]., a median dot, ? stop

(*c*) 2]., a thin comma-like mark just off the line   3]., a dot level with the tops of the letters with a horizontal stroke going to right from its top   ]., a sign resembling a thick rough breathing but not in the appropriate position   4]., the right-hand stroke of α or λ   Between ι and ν the left-hand arc of a circle   ..[, the left-hand arc of a circle, followed by two traces compatible with ν; ον[acceptable but ω.[not ruled out   5 Of π only a short horizontal stroke from the top right-hand corner   6]., a serif on the line   .[, κ or ν suggested

Fr. 56 (*a*)+(*b*) 2 seqq. (-)φόρμιγγι, Δάλου and μεcόχθονο[c appear to guarantee the correctness of the location of the two scraps. μεcόχθων is recorded only once, in prose, at a date considerably later than that I should assume for this text, and in the meaning 'inland', but I suppose there is no doubt that it might have been invented at any time by a lyric poet for application to the ὀμφαλόc at Delphi

in the meaning 'at earth's centre'. In that case a reasonable guess is that]βωι represents Φοίβωι (not improbably qualified by -ιφόρμιγγι) and that the general sense is 'master of Delos and Delphi'.

5 Since there is no reason why ε should not be elided before ἀγνᾶς, we have either a *scriptio plena* or ε' must be understood.

(*c*) 5 seq. πόντου suggests (what even without it seems the likeliest supplement) γ]αιήοχε, but I cannot account for η in place of α.

2625. Choral Lyric

To judge by the largest fragment the following remains of a roll represent a collection of compositions to be sung by choruses on special occasions. The nature of only two of these pieces can be in some degree discerned, the first containing references to the Argonautic story and perhaps services in some temple of Apollo, the following, composed for the Ceans, invocation of Demeter and Persephone. This second is written in strophes, but I can find no strophic responsions, or indeed any clear metrical character either in the second or the first. There is no clue to the authorship but I think it may fairly be said that they do not produce an impression of any special poetical powers and there is at least one element in the vocabulary which justifies a suspicion that they are not of early date.

The hand is a practised but in no way ornamental uncial of a fair size to be attributed to the second century. The lection signs are apparently in some cases due to the writer of the text but there is certainly one other pen, and I am inclined to think two, to be distinguished.

Frr. 2, 3, and 6 all look as if they might come from the same region as fr. 1. That frr. 2 and 6 are part of the piece represented in fr. 1 is guaranteed with reasonable certainty by the recurrence of the refrain ἴτω ἴτω χορός at ll. 2, 4, 6 of the one, ll. 2 and 4 of the other. It may also be recognizable at fr. 3, 3.

Frr. 8–10 have a general similarity of appearance.

The same may be said of frr. 11–13, which are more elegantly written than the others.

Fr. 1

(*a*)

a   ].ωχορ[ ].[

```
          ]πλέον·ᾱγεδεελλαδοςστρατονᾱρι [
          ]οχουστολᾱι τ[.]υπελια [] [
          ]νωςπροτεραισιφᾱμαιςλ[   ].το [
          ]ώνυμοσαρετᾱκυανόςελ[
   5      ].όρονδόρυαργωτωναιμ[.].[
          ]νοςαμφιναοναγλαονέπει.[
          ]μητρος κειοις          [
   (*b*)  ]νκάποιςαηδονιςωδελελακε.[
   εκ.[   ].ορχομενουδ'ιᾱχεῖπεδιον...[
10 μηην[ ].                          [
   φ[    ]γνιαδαματερελευςινιαροδοπαχυμελ[
   εῦ[  ]ε[.]οςτέφανοντ[   ].ιταιςδ'ενωραις [
     ]ορος  α.[       ]            [
     ]αυτοκαςι[    ].αδαυθυγα[.]ηρβαςιληοςόλβιαι [
15 ].αμφοτερ[   ]άρεςςιφίλα[.]θεοιςινιτωιτωχορος  [
   ]παιτη μον[   ].[   ]εκᾱλονι.[.]ςθεπλου [
   ]ντεκα[        ]ερατᾱςα.[.]ςαιτωιτωχορος ○[
                  ].νδ[            ]πο [
                  ]π.[
```

Fr. 1 The level of (*b*) relatively to (*a*) is fixed by cross-fibres. There is no external evidence to show its distance. On internal evidence see the commentary ll. 9 seqq.

a No doubt ιτω χορος, but something followed now represented only by a broken horizontal stroke on the line

1 ᾱ anomalous; if the lower part of κ, anomalous also   ι seems to have been made out of a Υ-shaped υ by smudging the horns and extending the shank at its upper end   3]., the upper part of an upright   4 There is a mark like a small open ν between ᾱ and κ, which may be intended to indicate a stop   5]., on the line a turn-up as of μ, π, al.   ].[, the foot of an upright, followed by the lower end of a stroke descending with a curve from left; not prima facie ν, perhaps two letters   8 .[, ς seems likeliest; its back is abnormally straight, but cf. first ς in l. 17   9 .[, the left-hand end of a cross-stroke level with the tops of the letters   ]., the upper part of an upright   ...[, the surface is disordered. Perhaps ις (or η), followed by the top and bottom of the left-hand stroke and the left-hand side of the looped top of the right-hand part of μ, but κλ.[may be another possibility   10]., the extreme lower end of a stroke descending from left   12 Of]ε[only the base   ]., a dot

slightly higher than mid-letter, possibly ε   14]., the right-hand end of a cross-stroke passing through the top of the loop of α   15]., almost flat on the line, the end of a stroke coming from left   16 ι.[, a tall upright   17 .[, an upright with a stroke descending to right, in a shallow curve, from its tip   *marg.* The horizontal stroke and the ink below it appear to have been washed out   18]., the upper end of a stroke descending to right; α likely   19 .[, the upper left-hand arc of a circle

Fr. 1 There can be no certainty about the amount missing on the left. But if (*b*)—about the level of which there is no doubt—belonged (as seems probable) to the same column as (*a*); if the alignment of the verses was the same in ll. 1–6 as in l. 8 onwards; and if the supplement proposed for l. 9 is not to be extended, as it well may be; then supplements of ll. 1–6 must be restricted to about half a dozen letters and of ll. 13–17 to two or three. See also l. 17 n.

1 πλέον: in the context 'were sailing' (of the Argonauts) seems likely, not 'more'.

ἄγε: presumably Jason is meant and I should have expected him to be distinctly specified, which he cannot have been, unless more is missing on the left than is allowed for on the stated hypothesis.

δεελλάδος: this must be a *scriptio plena*, unexpected at this date.

Ἑλλάδος cτρατόν: for this locution (in place of Ἑλλήνων or an adjective) cf. Soph. *El.* 694 Ἑλλάδος cτράτευμα, and, what strikes me as even more noteworthy, Aesch. *Sept.* 71 Ἑλλάδος φθόγγον.

2]οχου cτολᾶι: from the marginal τοῦ Πελία I infer that the text must have meant something like 'on Pelias' errand', but I can find no plausible completion of]οχου and no evidence that cτολή was ever used for cτόλος. In a different context 'wife's costume' would look like a good guess.

A minor mystery is why Πελία not Πελίου is the form used in an explanatory note.

3 seqq. I can form no general idea of the construction in these verses and confine myself to remarks about matters of detail.

3 προτέραιcι φάμαιc: 'in olden story'. This suggests the possibility of λ[έγο]ντο but I am inclined to think it is not adequate to the space.

4 κυανόcελ[μον: ships are 'black' and 'dark-prowed' or '-beaked' (μέλαιναι, κυανόπρωιροι, simm., κυανέμβολοι) but nowhere else, so far as I know, 'black-' or 'dark-benched', except that Aesch. *Suppl.* 530 calls the vessel carrying the black sons of Aegyptus τὰν μελανόζυγ' ἄταν.

5 ποντο]πόρον δόρυ, Ἀργώ: cf. Soph. *Philoct.* 721 ποντοπόρωι δούρατι.

In a context relating to the Argonautic story it is hard to believe that τωναιμ[.].[does not contain some form or derivative of Αἵμων, 'Thessalian'. But it must be said that the remains of the last letter are not reconcilable with ν as normally made.

6 Ἀπόλλω]νος seems the best guess, in view of such passages as are adduced by Pfeiffer on Callim. fr. 18.

ἀμφὶ . . . ἔπει.[: this tmesis is regular in Homer in the case both of ἀμφί and other prepositions. Pindar who makes free use of compounds of ἔπειν has no instance of tmesis in them.

7 . . . Δή]μητρος: this is an unusual form of heading to which I can adduce no parallel. There are certainly references to be found which have the form ἐν Ἥρας, Ἐλειθυίας ὕμνωι (Paus. ii 13, 3; ix 27, 2), ἐκ προοιμίου Ἀπόλλωνος (Thuc. iii 104), τοῦ τῆς Ἀθηναίας νόμου (Plat. *Cratyl.* 417e), but in the tradition of the book-texts εἰc . . . is the regular style (Homeric hymns, Callimachus) and this is likewise a common form of reference.

Though I do not think it can have any relevance to this place, I mention that the special song of Demeter is said to have had the name οὖλος or ἴουλος. From the refrain I should have guessed that what we have here was a προcόδιον.

8 On our present evidence ἀηδονίς for ἀηδών is not found earlier than in Hellenistic writers, unless the instance in *Rhesus* l. 550 is an exception.

ὧδε: I do not see what this refers to, unless the whole of the subsequent verses, ll. 11 seqq., are conceived of as the bird's song.

λέλακε: this word does not usually seem to apply to a tuneful sound. It will be remembered that in Hesiod (*Op.* 207) the falcon says to the nightingale in its claws τί λέληκας; apparently 'what are you squealing for?', and in Alcman fr. 1, 86 it appears to be applied to the owl's note. But λακεῖν certainly refers to singing in Eur. *Alc.* 346.

9 It looks reasonably likely that at the beginning of this verse ἐκ πετάλων must be recognized.

Cf. *Od.* xix 518 seqq. If no more is missing, ἐκ π[ετάλω]ν in this line (and μην[..]c, I suppose, in the next) will establish the alignment on the left. But in analogous phrases the 'leaves' are often (Hes. *Op.* 486, *Od.* l.c.), though not always (Alc. Z 23 (*a*) 3), qualified, so that the possibility of, say, ἐκ π[ετάλων ἐαρινῶ]ν must be envisaged and doubt about the alignment remain unresolved by this evidence.

The *paragraphi* and the refrains together indicate a division of the poem into two-lined stanzas. The first line of the second stanza, the second line of the third are remarkably shorter than the rest.

10 If ἐκ π[ετάλω]ν, I should say μην[ό]c was ruled out, but μήν[α]c might suffice.

11 πό]τνια. If preceded by φίλα, the written length would be about consonant with ἐκ πετάλων; if by φιλτάτα, a longer supplement would be necessary in l. 9 (and consequently in l. 10).

13 χ]ορός. Perhaps ἴτω χορός, though this would be anomalous as a complete second line.

14 Though the sense to be elicited is relatively certain, there is a puzzle here that I cannot solve. The 'own sister' of Zeus is Demeter, his (and her) 'daughter' is Persephone. But there is no room for more than καcι[γνή]τα and the residual δαυ is without function. The best I can suggest is a sentence of the form Διὸς αὐτοκαcιγνήτα· μετὰ δ' αὖ θυγατήρ· Βαcιλῆος, with a loss of μετα through homoeoteleuton.

14 seq. ὄλβιαι . . . ἀμφότερ[αι, μακ]άρεccι φίλα[ι] θεοῖcιν. It is mortals who are ordinarily said to be dear to the gods and I can adduce no instance where it is said of other deities, but it cannot be doubted that it was said here.

16]παιτη μον[: the ιτ are anomalously written and a space is left between η and μ. In view of the difficulty of making anything of παιτη, a possibility just worth considering is that]π' ἀπημον[was intended, though π would be even more anomalously written than ιτ and the blank space ignored. The sign of elision is regularly omitted by the first hand, and though inserted by a second in ll. 9, 12 is still absent in l. 14.

In the absence of indication to the contrary I suppose]ε καλόν must be guessed in preference to ἔκαλον.

There appears to be barely room for ἴκ[ε]cθε. ἴκ[οι]cθε must be considered out of court.

16 seq. πλοῦ|τό]ν τε καὶ . . . does look highly probable, and even if the supplement was lengthened by a letter (e.g. πλού|cιο]ν or πλου|τεῖ]ν), the left-hand edge of the column would be brought into a position about corresponding to that fixed by the short supplement of l. 9.

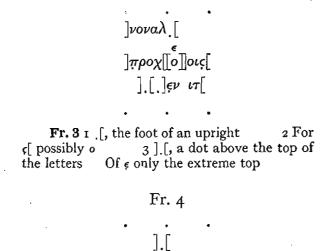ἀν[ύ]cαι: for πλοῦτον ἀνύcαι, cf. Soph. *Philoct.* 712 ἀνύcειε . . . φορβάν.

17 I am not sure that the ink at the end of this line is not the left-hand constituents of an asterisk ⁙, which would relate to a piece on its right.

Fr. 2

]ϲθυγα[

]ιτωτω[

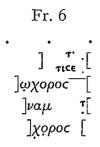].οϲκᾰρ[

·ν·
αϲ
]ωιτωχορο[

5].αιϲιναν[

]ϝιτωτωχο[

] [

Fr. 2 Apparently the bottom of a column   3]., the ends of two strokes, one slightly above the tops, the other slightly below the bases, of the other letters, in the position of the right-hand extremities of κ or χ, but not otherwise suggesting either of these   5]., the upper end of a stroke rising to right, e.g. χ

Fr. 5

].ϲϲα[

]νια[

Fr. 5 1]., the base of a circle   On the second ϲ there is a stroke like a 'grave' of which I do not see the purpose

Fr. 6

      τ
]   τιϲε .[

]ωχοροϲ [

]ναμ   τ[

]χοροϲ [

Fr. 6 1 *marg. 1* After τ a suspended letter (represented by the lower part of an upright), followed by the start of a stroke rising to right 2 .[, the edge of the upper part of an upright 3 *marg. 2* A slightly forward-sloping stroke with foot hooked to right

Fr. 3

]νοναλ.[

      ϲ
]προχ[[ο]]οιϲ[

].[.]ϝν ιτ[

Fr. 3 1 .[, the foot of an upright   2 For ϲ[possibly ο   3]., a dot above the top of the letters   Of ϲ only the extreme top

Fr. 4

].[

]μηκα.[

]ουταρ.[

Fr. 4 2 Of μ only the end of the right-hand stroke   .[, the lower end of an upright descending a little below the line and hooked to left. Since it is more than the normal distance from α, a narrow letter may have been lost between them, though some sign of it should have been visible   3 .[, the top of a circle, ο likeliest

Fr. 7

]ω.[

]θυ.[

]εγχ.[

]τη.[

5]εμμ[

]α[

Fr. 7 Perhaps beginnings of lines   1 .[, a headless upright   2 .[, the upper end of a stroke curving down to right; μ would suit   Between ll. 2 and 3 ink in the left-hand edge not suggesting a *paragraphus*   3 .[, only the edge of a stroke, which now looks like an upright   Between ll. 3 and 4 a trace, perhaps the right-hand end of a *paragraphus*   4 .[, λ rather than μ

Fr. 8

]αμ[

].οιδ[

].πρα[

].μο[

] [

Fr. 8 Perhaps the bottom of a column   2]., perhaps the right-hand extremities of ϲ. There is a trace of ink below which may represent a *paragraphus*   3]., an upright with the foot hooked to right   4]., perhaps the bottom angle of ν   There is a horizontal stroke through ο, which makes it like θ. I suppose it is ink that has run along a fibre, but it does not much look like this

Fr. 11

]κοϲθειουπωτᾱιλα[

]ομενοϝ[.]αιτρ..[

]ποϲβουλευϲαμε.[

]βριοϲ αρμ[

Fr. 11 2 ..[, the tip of an upright, followed by the foot of an upright

Fr. 13

].[

]ϝαν ταδικα.[

Fr. 13 2 .[, the lower part of a stroke rising to right

Fr. 9

]   τι[

].   ροϝ[

]   ευχ[

Fr. 9 2–3 In the margin between these lines is a dot on the line, followed by the lower end of a stroke descending from left

Fr. 10

]..[

].απ[

]αρκ[

Fr. 10 1 The foot of an upright, followed by the base of λ or χ

Fr. 12

].[

].βαρειαϲ .[

'].ϲ..τω[.].τ[

].[

Fr. 12 2]., the top of an upright   .[, the start of a stroke rising to right, and above, to its right, the upper end of a stroke descending to right; λ suitable   3]ϲ, only the top; perhaps ο   Above τ[a trace; an interlinear letter?

2626. Choral Lyric

There is no clue, as far as I see, to the authorship of the following scraps. The general effect they convey is compatible with a source in the works of one of Simonides, Pindar, or Bacchylides, but a problem is presented by the form Τλημπόλεμος (fr. 2, 3) alongside of ἀρεταν, which implies composition in conventional Doric.

The hand is a good specimen of the common angular type, comparable with **7, 1364,** P. Grenf. ii 12 and to be dated, I should say, in the first half of the third century. The few lection signs appear to be original.

Fr. 1

```
  .        .        .
].. .[.].[
]αλκομα.[
]λυμποс·α[
]μφιπαντο[
5  ]μπεδον[[α]]θ[
]ν.απροсоπ[
]ετεκενδ[
].. .[
  .        .        .
```

Fr. 2

```
  .               .
]να.χε.[
]νικανδρον.[
]τλημπόλεμ[
].сαρετανετ[
5  .  ].κυδοсεν [
]o сτον[
]ανιπ[
```

Fr. 1 1]..., the start of a stroke rising to right, the foot of an upright, the lower end of a stroke descending from left   ].[, the lower end of an upright descending below the line   2 μ converted from ν by the original hand   .[, a slightly convex upright   6 Between ν and α a thick dot on the line, perhaps fortuitous 8 The top of an upright with the top of a thin loop on its right-hand side, followed by the top of the loop of ρ or perhaps β

Fr. 1 3 Ὀ]λυμπος.
4 ἀ]μφὶ πάντο[c.
5 ἔ]μπεδον.
6 ἀπρόcοπ[τον: attested late. Pindar has ἀπροcόρατον πόνον *Ol.* ii 67, apparently in the same sense.

Fr. 2 1 Between α and χ the shank of ρ or υ   Of ϛ only the base   .[, the start of a stroke rising to right   2 .[, the start of a stroke rising to right   4]., the right-hand arc of a circle off the line; ο or perhaps ρ   5]., the tip of an upright

Fr. 2 3 Τλημπόλεμος (or, to be exact, Τλημπο-λεμος) is found as the name of a 6th-cent. potter, J.H.S. lii 171 seq., but the form to be expected here and found in Pind. *Ol.* vii is Τλαπόλεμος. I have no explanation for this irregularity. The best-known bearer of the name is the founder of Rhodes.

Fr. 3

```
  .        .
].[
]ν· [
]τερδ[
]ν[
  .        .
```

Fr. 4

```
  .        .
]λι[
]εθλι[
]ν[
  .        .
```

2627. Lyric Verses

Too little remains of the composition represented by the following lines to make conjecture about their source or authorship a profitable exercise. They appear to me to be more probably choral than dramatic lyric and, if the choice were only between Simonides, Pindar, and Bacchylides, more probably Pindar than either of the others, for reasons indicated in the notes on ll. 7 seqq.

The text, entirely without lection signs, is written in a smallish, plain, slightly tilted hand, which I suppose to be of about the same date as similar more elegant upright hands, namely, the second century.

```
                ]ε..μ[
                           ο
             ]ατονθεω[
             ]. ελθων[
            ]cυπ[.]ρθυ[
    5     ]. oμητα.[
          ]ρτοτενδαιτιπ[
          ]υανθειγαμωι[
          ].[]ερονειρετοφ.[
          ]νεκατογχειρα [
   10   ]. ιεμελαιναcφερτ[
            ].ποδαι...[
```

1 I am not sure that there is not a trace of the letter that preceded ε, perhaps the top of an upright close to its upper curve   Between ε and μ perhaps κο or κε, but the lower branch of κ abnormally lengthened   3]., the upper end of a stroke rising from left   5]., a blank space with a dot on its upper edge   .[, a concave stroke at mid-letter   6 Of]ν only the upper part of the right-hand upright   8]., a trace level with the top of the letters   .[, the middle part of an upright   10]., prima facie the right-hand corner of π, but the presumed trace of the cross-stroke may be illusory. If so, ν might be possible   11]., a dot above the general level; from the spacing I should guess α   ...[, tops of letters, compatible with τοc

2 The alternative -ω-|-ο- may be an indication that in]ατον a superlative is to be recognized. Cf. Pind. *Pae.* viii 74 (**2442** fr. 22, 8 = **841** fr. 87, 3).

6 ἐν δαιτί Pind. *Pyth.* v 80, *Pae.* xiii (*a*) 21, *Ol.* ix 112.

7 ε]ὐανθεῖ γάμωι. Pindar has a particular fondness for this adjective. He has it no less than eight times, sometimes perhaps literally, more often, as here, metaphorically. It is also found, metaphorically, in the lyric piece printed as Bacchylides (fr. 60, 17) by Snell. It does not occur otherwise in either Bacchylides or Simonides.

8 εἴρετο Pind. *Ol.* vi 48. Not elsewhere in Pindar, Simonides, or Bacchylides.[1]

9 ἑκατόγχειρα. I do not follow the sense well enough to have an opinion whether or not it is likely that there was a reference to Βριάρεως (Αἰγαίων) or one of his brothers (*Il.* i 402, Hes. *Theog.* 149). But Pindar applies this adjective to a figure in Hecuba's dream about Paris, *Pae.* viii (*e*) 12, which has no appearance of being one of those monsters, and so it may have been used here.

11 ἀπὸ δαιτός is prima facie acceptable.

[1] Since this is not the only possible articulation I call attention to the odd details of resemblance there may be between ll. 8 seqq. and Bacchyl. xvii 20.

2628. LYRICAL VERSES

The layout of the following scraps of verse is an indication that they are lyrical, but I see nothing on which to base even a guess at their nature or source, whether choral or dramatic.

They are written in an elegant upright uncial, which I suppose may be assigned to the early part of the second century, if not even to the end of the first. Lection signs are absent.

Fr. 1

```
         ]νων[
         ]χει    [
       ]ων     [
      ]ωνceταν [
  5    ].βροτων [
      ]ατραcυπερ[
      ]μιcτοδεν.[
      ]αρcον []  [
      ]       [] [
 10   ]       [] [
      ]νη.ι[]ω[
```

I see no indication that the two scraps should be assigned to the same column

Fr. 1 4 Of ω only the right-hand arc   5]. an upright   7 .[, an upright   11 Before ι the apex of a triangular letter   For ω I cannot rule out μ

Fr. 2

```
       ]α[ ] [
      ]ονων· [
      ]     [
    ].τελευταιc[
    ][ ]     [
```

Fr. 2 4]., an upright

2629. Lyric Verse

A scrap of a lyric composition, which I should guess comes from choral not dramatic lyric, not as far as I can discover extant elsewhere.

It is written in a medium-sized firm upright uncial of the late second or early third century. The only lection-sign appears to be by another hand.

```
              ]ν.[
              ].νο.[
              ]οϲιδᾶν[
              ].ναϲτελ[
      5       ].εινοϋϊ[
              ]ωμιον[
```

2]., perhaps the extreme right-hand parts of ε .[, ϲ probable, but on a damaged place   4]., a trace slightly above the tops of the letters, e.g. ν   5]., a nearly horizontal stroke off the line, perhaps κ or ξ

3 Π]οϲιδᾶν[(·). The presence of this name leads me to call attention to the possibility of 'Ορχο-μ]ενόϲ[in the preceding and of Μι]νύαϲ (whether nom. sing. or acc. plur.) in the following line.
6 Of Pindaric words ἐγκ-, προκ-, ἐπικ-ώμιον, προβ-ώμιον are available.

2630. Choral Lyric (paean)

A scrap of what is prima facie a paean too ill-preserved to form the basis of even a guess at attribution. It is written in an angular hand of a common type but executed in a rather more than usually ornamental manner. It may be compared with **1016,** which is assigned to the third century. On the back are the beginnings of lines of part of a column of a book on palmomancy written in a small round upright uncial of the late third or fourth century.

```
          ].[ ]α[
                     []
          ]αιηοραϊηϊη [
          ]αγαυϲεπακρονοι[
                        ν
          ]ιρονᾳϲναϲωναποκλεε.[
  5       ]αιτεπατρικᾳ[.]παι.ιτεκτ[
          ]οα.τ[.].[]...κο.α.   [
          ].....[  ].[
```

In many places the ink is scoured off

4 The superscript ν is represented only by the left-hand arm and the shank touching the top of α. I suspect misinterpretation but see nothing likelier   .[, a dot slightly lower than the tops of the letters; ν not suggested, though I cannot say ruled out   5 ᾳ[represented only by the top of the right-hand stroke and a trace of the bottom angle, but to judge by l. 4 not λ   π anomalous, but I think likelier than γι   Between ι and ι, at twice the normal interval from the first, what looks like the remains of α, viz., the upper end of the lower stroke of the loop where it joins the lower end of the right-hand descending stroke   6 Before τ an upright not suggesting either ι (for which, besides, it appears to be too distant from ᾳ) or ν (for which it appears to be too close)   Before κο the surface is stripped as well as rubbed and I can make no suggestion for combining the scattered ink, though a known reading could probably be verified   Before α a short horizontal stroke level with the tops of the letters, after α a dot in the position of a high stop, which it might be   7 The tops of three uprights, of which the second and third might perhaps be combined as η or μ, followed by the upper left-hand curve of ϲ or ε, ο

2 π]αιήονα: the epic form always in Pindar (alongside of παιαν-) and Bacchylides.
3 οἴ[δμα suggested by Pind. fr. 221 ἐπ' οἴδμ' ἅλιον ναῖ θοᾶι. ·
4 κλεεν[ν- acceptable.
5 πατρὶ καὶ παιδί will be thought of, but I cannot verify it.

2631. Lyric Verse

This isolated scrap of what I take to be choral lyric is unlikely to acquire any value unless it is discovered to supplement some other piece.

It is written in a neat upright hand with some decorative touches and may, I suppose, be dated about the middle of the second century. The original writer is responsible for the sign of elision in l. 4 and, if he can be depended on for all necessary signs of elision (which in a lyric text is not improbable), one or two ambiguities disappear.

	Col. i	Col. ii
	]	γαρδ.[
	]	κειν[
	]	φωρακα[
	]	ρεοντιδ'ουπ[
5	]	μακροτερο[
	]	καιτοναιδ[
	]	πλουτονθα[
	]ι	λασεθνατωγ[
	]	μηδεναιω[
		οιτ..(.).[
10	]	[..].αλησα.[

Col. ii 1 .[, the foot of an upright?   7 Between ν and θ a thick median dot, I am not sure whether significant   10 The ink immediately before α looks like the second loop of μ and perhaps]μ is the likeliest interpretation of this and the preceding trace   .[, a dot level with the tops of the letters   *Interl.* The last three (four) letters, appear to be at a higher level than the preceding. See Comm.

3 A lection sign would have been useful. φῶρα, φωρά, φώρα, φὼρ α-?

10 *interl.* The middle part of the letters after τ has disappeared on a detached fibre and without a clue to the meaning I cannot arrive at a satisfactory combination of the parts that remain. The last letter would naturally be taken for ε or θ, the first after τ most suggests α. Between these perhaps ι followed by ο (which looks too angular on left and at top) or δ (which looks not angular enough on right). ακρ is another possibility I have considered and rejected.

2632. Lyric Verses

I can neither identify the author of the following scraps nor even guess to what type of lyric composition they are to be assigned.

They are written in a rather ugly but practised hand, which I suppose may be attributed to the first century. To judge by differences of colour and weight of stroke the lection signs proceed from at least two different pens.

Fr. 1

```
      ].ονερωτ.[
      ]ενδαιcον.[
      ]ᾱc      [                    Fr. 2    .     .
         αρ.α                                ]..[
      ]ειανδ[.]ωκεινα[                        ]ντο[
5     ].cίνοc.[.].cελλα[                       ]νᾱ̀[
      ].ρεργωνξένᾱπ[                           ]οιcε[
      ]ναθανατοιcαν[
      ]ναγκαc      [                          .      .
      ]ηλυθεκαιτότ[
        ]      [
```

Fr. 1 1]., the lower part of an upright   .[, the edge of the left-hand arc of a circle   2 .[, the edge of the left-hand arc of a circle   4 *interl.* Between ρ and α very slight traces, perhaps compatible with the top and bottom of the left-hand and the end of the right-hand stroke of μ   5 I am not sure of the presence of ⌣ at all. The ink may represent only a badly carried out acute   .[, the foot of an upright   [.], I am not sure that there is room for any letter, unless the preceding trace represents ι   6]., the end of a stroke coming from left and touching ρ opposite the bottom of the loop   The second upright of ν is ligatured to the top stroke of ξ by a v-shaped stroke, which appears to be without significance

Fr. 2 1 Various combinations possible, perhaps τη the least unsatisfactory   4 Above οι a hoop, like a circumflex accent with the ends of the arc extended downwards

Fr. 1 4 ἅρμα διώκειν, if that is signified, is verbally parallelled by orac. ap. Hdt. vii 140, Aesch. *Pers.* 84, but cf. διώξιππος.

2633. Lyric Verse

The following fragment, which I should guess to be attributable to a writer of choral, not dramatic, lyric, is as far as I can discover new. I cannot follow any continuous thread of sense and must hope that, either by identification or by the accession of other material, it will acquire a value it does not now possess.

The roll, from which one must suppose it came, will have been a handsome book, the writing being a well-spaced regular upright uncial, a good-sized and, I should judge, early specimen of the so-called biblical type, to be dated about the middle of the second century. There may be one accent written, but there is a notable absence of lection signs.

```
            .       .       .
            ].[.].[
           ..]νφρεν[
           ..]δρωντ[
           ..]υξαιϲα.[
       5   ] καιμαντοθ[
           ] οϲϲαϲυδατ.[
           ] μοιϲιπεφ[
           ..]πρωιφ[
           ..]ν.επη[
      10   ..]αναπερ.[
           ..]υϲδιαϲτε.[
                        δ'
           .].ον·περιδψεφ[
           ]υκελαινω[
           .]νχεεδεϲμονα.[
      15   .].τονμενεθαψ[
           ..]ϲυνκριτοιϲιν[
           ..]λλικομοιοδεπ[
           .]νντεχθονιαν [
```

The bottom of the column, the last verse followed by a margin equivalent to twelve lines of text
1 Apparently the bottom right-hand angle of ν, followed at an interval by a trace touching the top of φ, l. 2. If νν, no whole letter missing   4 .[, an upright   6 .[, the top left-hand arc of a circle. If the accent is rightly recognized—it is not, prima facie, half a trema—, o[must be written 9 Between ν and ε a horizontal stroke on the line   11 .[, a dot below the line   12]., an upright. If ι, two letters lost before it. I do not think a single]ω is likelier, though I cannot rule it out   14 .[, the left-hand side of μ or ν   15]., the upper part of an upright

4 If a participle is to be recognized, the piece would be presumed to be choral lyric, but there are plenty of alternative possibilities.

6 If what I have taken for a trace of an acute is after all half a *trema*, ὕδατε[is allowable. There is no other accent written.

9 The sign between ν and ε is not reconcilable with either δ or ξ. Perhaps it is meant to indicate 'close up' ε to ν, a gap having been mistakenly left between them.

11 αϲτερ[is acceptable but not verifiable.

12 seqq. If the inserted δ' could be accepted as part of the παράδοϲιϲ—it is in the hand of the text—, the authorship of Pindar and Bacchylides (and probably any other writer of early date) would be ruled out. But it may be due to a mistaken desire to obviate hiatus or asyndeton.

περί οἱ . . . χέε δεϲμόν? Cf. *Od.* viii 278. As a curiosity, I call attention to some verbal similarity to ll. 12–14 in Pind. *Pyth.* i 7 seq.

16 ϲὺν κριτοῖϲιν.

17 καλλικόμοιο.

2634. Lyric Verses

The occurrence of a 'Doric' *ā* in prevailingly Attic surroundings and of a turn of phrase resembling one favoured by Sophocles are the only clues I see to the nature and possible authorship of the following scraps.

The hand is a well-executed specimen of a not uncommon type, comparable with **2260** and dated in the early second century. Apart from an apostrophe there are no lection signs, which might have been helpful at fr. 1, 5, and 9.

Fr. 1

```
          .                    .
        ]ουϲιναντα μ[
        ]ουμανποτ’α.ευγ[
        ]τροφοϲηνυτε[
        ]μερτηιχολον [
   5    ]λαδοϲτιϲι[.]αρ.[
        ]αμελαμφαρεο[
        ]υτωνοϲοικητω[
           ]υϲατονμ[
           ].ιαϲοδυ.[
   10      ].[..]αϲ [
              .
```

Fr. Stripped above l. 1

1 Of ν only the shank, but recommended by
the spacing   2 Between α and ε the foot of
an upright, followed by the foot of a stroke
curving to right; perhaps π, but anomalous.
Not ν   5 .[, perhaps the left-hand tips of χ,
but α not ruled out   7]ν, only the tip of the
right-hand branch   9]., the upper right-
hand arc of a circle below the general level   .[,
the left-hand arc of a circle   10].[, a hori-
zontal stroke, as of τ, with a trace of a stroke
descending from about the centre

Fr. 1 2 μαν but ηνυτε, ι]μερτηι.

6 seq. μελαμφαρεοϲ . . . Πλούτωνοϲ οἰκήτωρ is
reminiscent of Sophocles’ Ἀΐδου οἰκήτωρ, οἰκήτορεϲ
(*Trach.* 1161, 282, *Aj.* 517) and Sophocles is said
(by Pearson on fr. 273) to be the earliest author
quoted for the use of Πλούτων as equivalent to
Ἀΐδηϲ (*Antig.* 1200).

μελαμφαρήϲ was hitherto isolated, at Bacchyl.
iii 13.

9 I think]φίαϲ is likeliest.

Fr. 2

```
         .                .
       ]γελειδι[
       ]υποϲαρκ[
       ]τουργοιϲ[
          .                .
```

Fr. 2 1 χ close to the edge, so that I cannot
rule out τ, but apparently recommended by the
spacing   Of ι[only the lower part   2 Of]ν
only the tips of the arms   ϙ damaged but I
think likelier than ε

2635. LYRIC VERSES

Too little of the following piece survives for me to be able to make out its theme.
The absence of dialectal peculiarities except for the single certain instance of α for η
in ὄρφναν (ll. 2, 16) might dispose one to think that it might be part of a dramatic
chorus. The late forms γειομόροϲ and perhaps ἀμπνύω, the late word θνηπολία, the
meanings apparently late attached to νήδυμοϲ and ὁλκόϲ, go to show that, if it comes
from a play, the play was at least post-Euripidean. I see no strophic structure.

The hand is sufficiently unlike any common type to make its dating uncertain.
I suppose it not to be later than about A.D. 200. A notable feature is the serifs added
rather irregularly at the foot of some uprights. o is small, sometimes very small, in
relation to the other letters, which are above medium size, and it is raised well off the
line. There are no lection signs or other additions to the bare text.

Col. i

```
         ]ευνκτερονευφρονα        [
         ]..ναμπνουϲινορφναν       [
         ]αϲτεραγειομορ[.]ιϲ
         ]αητηδαιθοπανηδυμον       [
   5     ]...[.].                   [
             ]ωπαϲαν                [
             ]                       [
         ]ϲεταιπαραπϙϲταϲιν         [
         ].ϲαζομενα[ ]μελπουϲιθϙ[
   10    ].ακαιχρυϲεωτμωλω          [
         ].γϙϲαγλαϊαϲεβεται          [
         ]οινεικοϲταναου[
         ]πτορθουϲελαιαϲ            [
         ].ον                        [
   15    ]ναϊνμελπουϲι[ ]           [
         ]πννουϲινορφναν            [
         ].υτυφωνοϲολκοϲ            [
         ]νεαϲ                       [
         ]υϲιθυ[.]πϙ.[.]’αν         [
   20        ].ευουϲιναιγλα[
           .       .      .      .      .
```

Col. ii

```
             .      .      .
                       ]..[
                       καικυ[
            ]  αιθιο.[
            ]  καιαμ[
```

Col. i 1]ϝ, only the tip of the overhang and right-hand part of the cross-stroke   2]., per-
haps the bottom of the central curve of μ and the right-hand arc of o, but as an alternative I cannot
rule out a single]ω   3 Of ρ only the end of the tail   5 The second letter is probably π, the last
probably ι   8 For]λ perhaps χ possible   9]., possibly the end of the cross-stroke of ε, but
perhaps not part of a letter but ink that has run along a fibre   Between α and μ there is scarcely
room even for ι   Of θϝ only the base of the first, the top and base of the second   10]., an
upright; ν acceptable   11]., the top of a stroke sloping slightly forward with a short cross-stroke
to right; perhaps two letters represented,]ν.   χο anomalous in that the cross-stroke *is* unusually
short and the o written below its right-hand end   14]., a cross-stroke, touching the top of o, with
a speck of ink above   17]., the top of a circle; o acceptable   19 .[.], traces compatible with
the tip of a stroke descending to right and the right-hand dot of a trema, i.e. with λ[ι]˙   20].,
a cross-stroke touching the back of ε a little below the top

Col. ii 1 .[, the lower part of a stroke descending well below the line   3 .[, below the line
the end of a stroke curving to left

Col. i 1 εὔφρονα must be supposed likeliest. But εὐφρόνα cannot be left out of account; cf. Pind.
Nem. vii 3 (where oddly enough ἀναπνέομεν occurs in the next verse but one).

2 ἄμπνυε *Il.* xxii 222 is taken to be the imperative of an aorist of which indicative forms ἄμπνῠε
and ἄμπνῠε recur in Quintus, *Posthom.* ix 470, i 499, x 62. No present ἀμπνύω is recorded and it is
difficult to see why it should exist beside ἀμπνέω (e.g. Pind. *Nem.* viii 19, *Dith.* ii 15). It would be pos-
sible to devise a context for ἀμπνυοῦσιν, aorist participle, as, for instance, καμάτ]ων ἀμπνυοῦσιν . . .
γειομόροις, but the apparent repetition of the collocation ἀμπνύουσιν ὄρφναν in l. 16 makes the separa-
tion of these words inadvisable here. ἀμπνύουσιν ὄρφναν 'exhale darkness' could be supported by such
a phrase as ἐρεύγονται σκότον Pind. fr. 130.

3 ἀστέρα perhaps a reference to what Apollonius Rhodius calls ἀστὴρ αὔλιος (*Arg.* iv 1629 seq.,
v. Pfeiffer on Callim. fr. 177, 5 seq.), which may have been said to be welcome to 'farmers' (Callim.
fr. 22) or their 'plough'-oxen (Ap. Rhod. *Arg.* i 1214), or something of the sort.

4 αητη   the only available word is ἀήτα, ἀήτης. I cannot guess what a 'gust of wind' is doing here.
I mention Hes. *Op.* 592 seqq. αἴθοπα πινέμεν οἶνον . . . ἀντίον . . . Ζεφύρου τρέψαντα πρόσωπον without
much hope that it is relevant.

αἴθοπα νήδυμον as qualifications of a single object are likely to refer to wine. I have found no
example of αἴθοπα νήδυμον (in place of the common ἡδύς, μελιηδής), though ἥδυμος οἶνος is cited from
Orph. fr. 261.

8 seq. Although I can read nothing else but -ποστ-, I strongly suspect that παρὰ παστάσιν should
be recognized. Cf. Pind. *Pyth.* iii 78 seq. κοῦραι παρ' ἐμὸν πρόθυρον . . . μέλπονται . . . θεὸν ἐννύχιαι.

If -λεται is rightly deciphered, τελεται is a possibility to be remembered.

10 χρυσέω⟨ι⟩ Τμώλω⟨ι⟩ Τμώλου χρυσορόου Eur. *Bacch.* 154. Cf. Hdt. v 101.

12 Presumably φ]οίν⟨ε⟩ικος ταναοῦ (or -ού[ς).

13 Besides πτόρθους ἐλαίας, there is a possibility of a compound such as τανυπτόρθους (first found
in Nonnus).

15 Τά]ναϊν looks likely enough.

16 Probably ἀμπνύουσιν again. But without l. 2 I think ποινύουσιν would have been thought of.

17 Τυφῶνος ὁλκός: Typhon is often depicted and described as a snake or with snakish parts;
κυρίως ὁλκὸς τὸ σῶμα τοῦ ὄφεως (Eustath. on Dionys. περιηγ. 16). To go by the extra verses of the
Iliad preserved by Strabo (626), there may be some relation between Typhon and Mt. Tmolus.

19 θυ[η]πολ[ι]αν.

Col. ii 3 Neither Αἰθίοψ[nor Αἰθιοπ[can be supposed to have been written, but what else begins
with αιθιο[? There are a couple of other theoretically possible articulations, but they are not worth
considering.

2636. COMMENTARY ON CHORAL LYRIC

The general character of the following piece is at once recognizable. It is from
a commentary on compositions in choral lyric verse which, to judge by the very slight
evidence afforded by the surviving lemmata, exhibit characteristics of 'Doric' (ἀπύων
ii 10; λάιας? ii 7; σκᾶπτον? i 15; φέροι κεν for ἂν φέροι i 7). The first column, and
perhaps the top of the second—though there is no certainty about this, since the
height of the columns is unknown—relates to a piece concerning one Pigres, the rest of
the second apparently to a piece composed for a παννυχίς, possibly at a temple of
Apollo. I see no clear clue to the identity of the author of these poems, but I have
noted one or two features (at i 15, ii 7, 9, 16) which might be taken to indicate that, of
the names we know, Pindar's, which occurs at ii 19, would be as good a guess as any.

The layout of the commentary has some peculiarities. Besides the major blanks
referred to in the notes on ii 8 and 20, there are in several places small blanks, some of
which are used, as commonly, to separate lemma and comment, but others appear to
serve as a kind of articulation of the comment itself.

The writing, which becomes progressively more cursive, is of a commonplace kind
to be placed, I suppose, in the second century. Some of the os are noticeable for their
slovenly execution, which makes them look like small cs. Accents are not expected in
the commentator's part, but I believe there are two in this text.

Col. i   **Col. ii**

```
        ].ταιμενπροστ.[          ]          .[.]κεκρατ[
        ]αλται δεκαιπροστο ε...[   ]          ..[.]τ.ω[.]ελα.[..]με..[
             ]διαδετουμεροτ... [].           δ[.].ουτελευταιουσυνιστησιντ[
                        δε
        ].ησαστονπιγρητα....                 ςιπαραμιμνησκεται λεγων αλ.[
    5   ]ν εποιησακατ.ς.        .            εμπ.χαριν ουτοςγαρεισοντειν[.].[
        ].ψευδωσαυτονεγκ[      ]             ..[.]νλογον νουτωστυχονταδα[
        ].ειονφεροικεν ο..[   ]         ς    .[..].ιρανεταιρωιλ.ιασδατεις[
           ]υδωστασαρετασα[    ]        ς                                  [
           ]ιτοεισαις.ρονα[..]ν..        πολλαμενδησυνχοροις ωραιδεσυ[
   10   ]επιτοισεγκωμιοισαυτο               εωστουαπνων ουκανλεγοινυν τ[
        ]ωνκαιουκευτυχης                    ξεγεπαυτοτ̈ουεπισπαστρου οιον[
        ]εσκε τουτοαμαμεν                   ειψο.ης[.].ηθυρα επιδετουθεου.[
        ].ι λεγειαμαδεistουσδια             ισοδυνα[...]ιμτοκλαγξεν τωικλα[
        ]ουμενουτουπιγρητος                 σε καθο[..]τρδυπακουσαι[.].άντ[
   15      ].σσκαπτον του                   τος ω[...].γαρσυνεσπεριαιεψοφ[
        ]οισαυτοντουπι                    ̲  ειμω[         ]ντιβλαβεις παλιντ.[
        ]ασανοδονκαι                        ουτ.[      ].νοητεον τοφρισσο[
        ]ευφραινο.[                                    ]σσεινποιουντι και[
        ]οι τοισανθεσι.[                               ]υδαροσκαιαλλοιδεπ[
   20   ]ηστουτ⌐τοισυμ.[                       ]       εωστου ιστρου[
        ].ης γλυκυφω[                          ]                      [
                                                       δ
        ].λεγκωμια[                          ].σαρτεμι.φωνην..[
            ]....[                           ].σκαλειστρου ςτ..[
                                                            ].ν.δα      δια..μο.[
   25                                        ]...αι ουκατατοκυρ[
                                                        ]ισσκηπτρον.[
                                             ]                    [
                                             ]αδιος⌐   [
                                                    ].[
```

Over ε (φερ) a short horizontal stroke   9 Presumably -σχρ-, but of χ nothing but the upper right-hand branch   13]., part of the right-hand arc of a circle   14]., the upper and lower ends of an upright   15]., the top of a tall upright, followed by the right-hand arc of a circle   18 .[, the top of an upright   19 .[, a dot on the line   20 For]η perhaps]ε. .[, a dot level with the tops of the letters   21]., the right-hand side of a small loop level with the tops of the letters   22]., the lower part of a stroke descending from left

Col. ii 1–3, 5–6 It is difficult to ascertain exactly where these lines begin in consequence of the damage already mentioned as affecting the ends of Col. i 2–5   2 .[, a dot level with the tops of the letters and below it, on the line, the end of a stroke coming from left; followed by a sloping stroke hooked to right at top and bottom   τ abnormally cramped, of ω only the left-hand curve; between them what looks like a small ink-filled ο with a stroke descending from its base   α.[, an upright   ..[, the start of a stroke rising to right, followed by two traces on the line   3]., the right-hand end of a cross-stroke cutting the top of ο   4 ς anomalous, but not apparently ε   .[, a tall slightly convex stroke   5 Between π and χ the lower left-hand arc of a circle   6 .[, elements of an upright, with a hook to right at the top, followed by a letter extending below the line, possibly ξ   7 .[, the upper end of a stroke descending to right, followed by a trace level with its top   ]., a stroke descending left to right   Between λ and ι a hole, above and below which traces suggesting the tip and foot of a tall upright, and at its lower right-hand side the end of a stroke from left   12 .[, the tip of an upright with ink going to right from below its top   14]., the tops of three strokes, compatible with a single ω, but perhaps representing two letters, e.g. εν, written unusually close together   16]ν anomalous   .[, the edge of the lower left-hand arc of a circle off the line   17 .[, the left-hand part of a small circle attached to the right-hand end of the bar of τ   ]., the upper part of an upright   22]., the lower end of a stroke descending from left   ..[, a hook, open to right, on the line, followed by elements of a slightly convex upright   23–24 The beginnings of these lines have been damaged by wet   23 ..[, rubbed; scattered traces (perhaps of three letters) at and slightly above the level of the tops of the letters together with one below the line   24]..., possibly πια, but only two letters may be represented   Between α and μ perhaps κω, but both letters anomalous   .[, a dot level with the top of the letters   25]..., a stroke descending from left, followed by the upper part of α or λ and this apparently by the upper part of another α or λ   26 .[, rubbed; apparently α, δ, or λ

Col. i A calculation based on supplements which may reasonably be proposed for Col. ii ll. 9 seqq. leads to the hypothesis of a line of about 35 letters in that column. If Col. i was of the same width, nearly half at best has been lost on the left.

1 seq. One may guess διέσταλται, to give the sense 'x is distinguished from y, on the one hand, z, on the other'.

(In the sense of 'punctuate' διαστέλλειν and equivalent words and phrases are constructed with an assortment of prepositions, ἐπί, ἐν, εἰς, κατά, μετά, μέχρι, or with none at all, but not, that I have observed, with πρός.)

3 μέρου(ς).

4 Pigres, since his name recurs at ll. 14 and 16 seq. and perhaps l. 21, is presumably the addressee of the poem commented on, or at least closely connected with him. Several bearers of the name are recorded, including two contemporary with Pindar (Hdt. vii 98; Suid. in v. and Plut. *de mal. Hdti.* 43). But no certain clue survives to show whether this fact has any relevance.

5 Since a verb in the first person singular would be apt to occur in a lemma, it may be remarked that no part of ποιεῖν is found in either Pindar or Bacchylides or any lyric poet except Anacreon. ἐποίησα might be a paraphrase of ἔθηκα, as, e.g., schol. Pind. *Ol.* vii 10, viii 21.

6 seq. (οὐ) ψευδῶς αὐτὸν ἐγκ[ω- μιαζ- or ἐγκ[ωμι- αζ-?

7 Lemma: -ειον φέροι κεν.

8 (οὐ) ψε]υδῶς τὰς ἀρετὰς α[?

9 εἰς αἰσχρόν apparently intended.

14].ουμένου τοῦ Π.

15 σκῆπτρον is in Pindar regularly represented by σκᾶπτον, a form which, so far as I know, does not reappear uncompounded in any other writer. If it were certainly recognizable here, it might by

itself justify the ascription to Pindar of the compositions to which this commentary relates. But cκάπτον is multifariously ambiguous: cκᾶπτον, cκᾰπτόν, cκᾱπτόν as well as cκᾶπτον.

In case *Δ*]ιὸc cκαπτον is thought of, it is to be said that oc is probable but the preceding ι unsatisfactory, though I see no other more attractive reading. *Διὸc* cκᾶπτον might be supported by cκᾶπτον *Διόc* (Pind. *Pyth.* i 6, *dithyr.* ii 7; cf. Bacchyl. iii 70), but *Διὸc* cκᾶπτόν would still be an alternative acceptation.

20 τοῦτ' (ἔcτι) τοῖc ὕμν[οιc. Cf. Pind. *Ol.* ix 48 ἄνθεα . . . ὕμνων, Bacchyl. *pae.* iv ἀοιδᾶν ἄνθεα.

Col. ii 3 cυνίcτηcιν : I suppose here in commentators' usage 'introduce a subject, make mention of', said of the author.

5 Presumably πεμπ- though there is no sign of ink before ε. I cannot tell whether -πε or -πω is likelier; I am inclined to rule out -πει or -ποι.

6 The υ before ουτωc seems to be mere error.

7 On the basis of the certain letters I should have guessed μοῖραν ἑταίρωι λάιαc δατειc[θ-, but λα would have been written with an inordinately elongated α and I do not think the present appearance of the ink could have resulted from μο however damaged.

For the Doric λάια, which otherwise occurs in literature only at Pind. *Ol.* x 44, cf. IG vii 37 and Hesych. in λαιάν.

8 A line left blank between two sections of commentary, or comments on two successive pieces, is unexpected. According to normal practice either the *coronis* and ἔκθεcιc by themselves would indicate the articulation or a heading would be inserted. Though commentaries are sometimes written in very broad columns there can be no question of the disappearance of a heading in this case.

There are other blanks, not readily to be accounted for, below.

9 seqq. Prima facie acceptable completions are : of l. 9 [νεcπέριαι, of l. 10 [οκλαγ, of l. 15 [ηcεν. These supplements are minima in respect of sense, but as they would result in differences of written length which are perhaps greater than should be admitted between l. 9 and l. 15, the possibility of contraction in the former and of addition in the latter must be borne in mind. But it must be added that all the lines might be longer than as defined by the minimum requirements of sense.

9 seq. πολλὰ μὲν δὴ cὺν χοροῖc and ὧραι δὲ cὺν ἑcπέριαι . . . ἀπύων appear to be two unconnected lemmata. The first, since it has not been selected for comment, I suppose to have been adduced simply as the beginning of a piece, though I do not remember any other example of such a procedure.

ἀπύων a favourite word of Pindar's, not found in the other lyric poets.

10 seq. οὐκ ἂν λέγοι νῦν τ[ὸ κλάγ]ξεν ἐπ' αὐτοῦ τοῦ ἐπιcπάcτρου, οἷον [| ἐψόφηc[ε]ν ἡ θύρα, ἐπὶ δὲ τοῦ θεοῦ, . . . λέγοι, the poet. νῦν, 'in this passage'.

ἐπιcπάcτρου : a ring (κρίκοc) attached to the door, used (and referred to) indifferently as ἐπίcπαcτρον, 'handle', or ῥόπτρον, 'knocker'.

From the comment it may be inferred (i) that the subject of κλάγξεν was not expressed, (ii) that both a god and a door were implied by, or at least were relevant to, the context. The mention of *Ἴcτροc* and *Ἄρτεμιc* below inclines me to guess that the god might be Apollo, and further (on comparison with the beginning of the second hymn of Callimachus), that the occasion referred to might be his return to some temple from his Hyperborean sojourn.

12 seqq. If we are to find here the grounds of the commentator's interpretation, something like δοκεῖ γὰρ ἰcοδυναμεῖν τὸ κλάγξε τῶι κλάγξαι ἐποίηcε might be expected. (I have suggested κλάγξαι not κλαγγήν because, apart from other reasons, the second would still leave the subject ambiguous.)

14 seq. The lection signs might be expected to indicate an extract from the poetical text, but it seems to me improbable that they do so here. Though I cannot follow the logic, the likeliest guess based on what remains seems to be καθ' ὃν τρόπον ὑπακούcαιμεν ἄν τινοc κρούcαντοc, 'as we should answer the door when someone knocked', or something not very far from this.

Taking ὑπακούcαι- in the sense most commonly found in commentaries, 'understand, supply (the sense)', I can make no progress. (For the use of the first person plural to express 'the reader' or 'people in general' cf., e.g., schol. Pind. *Pyth.* ix 107.)

15 ὧραι cὺν ἑcπέριαι, cf. Pind. *Pyth.* xi 10 ἄκραι cὺν ἑcπέραι—)(Bacchyl. xiii 128 seq. cὺν φα⟨υ⟩cιμ-[βρότωι | ἀοῖ.

16 seqq. Though I cannot profess to read anything but what I have shown, I have a strong

suspicion that χειμω[must have been intended and that the lemma was χειμῶνι φρίccοντι βλαβείc. It must be admitted that, even after allowing for warping of the papyrus, [νιφριccο] looks too much for the gap to hold, but φρίccοντι at least is, I think, unavoidably presented by ll. 17 seq., which comparison with schol. Pind. *Pyth.* iv 144 shows to be a comment of the tenor τὸ φρίccοντι δύναται ἀντὶ τοῦ φρίccειν ποιοῦντι.

νοητέον 'to be understood as'.

If so much is accepted, it might be further conjectured that πάλιν and what followed was a statement that here was a second example of the usage seen in κλάγξεν above.

Besides Pind. *Pyth.* iv 81 compare Pind. *parth.* ii 16 seq. χειμῶνοc cθένει φρίccων Βορέαc.

19 Π[ί]νδαροc., and perhaps καὶ ἄλλοι δὲ π[οιηταί 'other poets besides' tell the same story, or the like. But π[ολλοί is an obvious alternative.

20 ἕωc τοῦ *Ἴcτρου* is ambiguous. It would naturally, in a commentary, be interpreted as 'to *Ἴcτρου*', the last word being the end of a lemma cited by beginning and end. But in Greek of this sort it could mean 'as far as the Ister', and if it was the beginning of a sentence, as the absence of writing before it makes it appear, it would presumably have to mean this.

The blank in this line (and the apparently similar blank in l. 24) and the blank between this line and the next, which is greater than the space between any other two but not (as the blanks between ll. 7–9, ll. 26–28, are) sufficient for the insertion of a line of writing with the appropriate spaces above and below, are not explicable on the basis of any of the usual varieties of layout to be found in commentaries on poetical texts. The recurrence of *Ἴcτρου* in l. 23 appears to preclude the possibility— the likelihood would anyhow be very small—of a new piece's beginning in l. 22, nor would such a hypothesis account for the rest of the peculiarities. The best explanation that occurs to me is that the copyist's exemplar was in some way defective and that the gaps were left to be filled in when an opportunity offered, but there may be a better that I have not thought of. I do not see how any could be verified.

(For a gap left in a column of verse equivalent to two lines with their interspaces see **2302** fr. 4, after l. 16 ; for a statement that something has been lost, **2295** fr. 28, ad l. 18.)

22 seq. A connexion between Artemis and the Ister is alluded to by Pindar (*Ol.* iii 25 seq.), whose text makes it clear that, like her brother, she was sometimes to be found among the Hyperboreans.

2637. COMMENTARY ON CHORAL LYRIC

Such of the following fragments as are sufficiently continuous to make it possible to form an opinion about their origin appear to come from a commentary on pieces of choral lyric and all may be compatible with such an origin, though one, fr. 35, would prima facie have been assigned to a commentary on lyrics of a different category. In the few lemmata I see no clue to the poet, who uses a conventional Doric and shows no obvious signs of lateness. The commentary seems pretty learned, quoting not only Ibycus and Pindar but also Akesander, Timaeus, Theodorus, and perhaps Philostephanus. The exposition, as far as I can follow it, seems rather rambling but no worse than in the general run of ancient commentaries on poetic texts.

The hand is a rather small upright uncial, practised but by no means handsome, of the same type as **1231, 1249,** the Berlin *Didymus*, etc., and may be dated about the middle of the second century. Although there is no doubt about the identification, there is so much variation in the appearance of the writing from place to place that it is believable that more than one roll is represented. A general characteristic of what is preserved is the paucity of signs to articulate the text. Apart from *paragraphi*, the only internal sign is the inserted colon in fr. 13, 5. There are some blanks but they are not used consistently and appear to be fortuitous. On the other hand, the employment of the cross-head (fr. 1 (*a*) after l. 31, fr. 30 after l. 6) in addition to *diple obelismene* and *coronis* to mark major divisions goes beyond what is usual in commentaries on poetic texts, so far as I have observed.

Fr. 1 (*a*)

```
          ].μφαοιονχω.[
          ].εταιсνν[.]φαιс.[
        ].αικρονιουπτυχαιφα[
      ]ρονιονενλεοντινοιс[..].[
5                ]κνωсερχεсθαιτον
            ]τ.ποτεμενκυνηγε
              ]επιδειξαντατοιс
            ].ωρα[]καιτα
            ].νχαλεπον
            ]υκολονφηсιν
10          ].α..ιπλειον
            ].αιδυсα
         ].[]сαυχαγλυ
            ]сαϊδιωсαν
            ]τιсελπιсτου
15          ]λυκερααυ
.]εικαυχ[           ]λπιсηουτωсγλυ
]κεραγιν[           ]сιсεανειτιτυ
]χηιαιπε.[          ]νποδωνωс
]περκαιο.[          ]αсεντηιαθλ[
20 ]сειεπαν[         ]βηιγεγε.[
]ογαρνικ[           ]κ.[.].[
]πονουδι[
]αναγινω[
25 ] νας αδηλ[
] τευωνα.[
] ..[.]..ε...[
] ...αυτ.[
] ινουτω..εκα[
30 ]θοсγινεταιοπ[
]πιτυχηι        [
>—
]      καλλ[.]ας          [

] αιενεμοιπονοсουτοсειηιαιδετιс[
]βροτωνμενιπτεινοсφινοιονχω[
35 ]ρ[.].καιλαθρα[..]ιсενιπληссειμοι [
] παντακαλω[..]δαεγωνδετιμ[
]ναυχαντιθεμαιπεριτουτων[
]μεαιτιωνταιμειζονα[
.]ηсιντιθεμ[...].ειρ.μαν[
40 ].ιοεντα̣με[
]. [
]ρου[
```

Fr. 1 (b)

．　．　．　　　　．　．　．

```
                    ]ητ[
                 ]νηιροπαλο[
               ].εταικαια[
              ]ηϛκαιαπορρο.[
5         ]ουδεκεϙοιδιποδακαταεϲϲα[
          ]νοϲδνοφεοιϲιναχεεϲϲινινου[
          ]ρεοιτ[..]υμονουδεγαρανφη.[
          ]χεινταϲτουοιδιποδοϲπανουρ[
          ]ουδειτοιϛτηϛινουϲπαθημα[
10     ]κατεχοιτ[....]ϛτηϛεταιτου[
        ]ρωτοϲτου[
        ]νοιϲδενι[
       ..]τοιϲουδ[
      ...]ονκα.[
15    ..].τονερ[
       ..]διϲφυρω[
      ]α.ωνλοχ.[
       ..].αιοειϲε.[
      .]νεδρανπολεμ[
20    .].. ϲθεωρηϲα.[
```

．　．　．　　　　．　．　．　　．

Fr. 1 (*a*) and **Fr. 1** (*b*) have on the back vertical fibres which have a strong enough resemblance to make it credible that the two pieces stood in the same column. But I cannot verify this and it must be remarked that there is a distinct variation in their writing and that the resultant column would have over sixty lines.

(*a*) 1]., ι is the natural interpretation, but it is close to the edge and in the context I presume υ must be preferred　　ω is anomalously angular in its lower right-hand part but αι is not acceptable .[, the lower part of an upright descending below the line; ρ likely　　2]., the upturned tail of a stroke descending from left　　.[, a dot level with the overhang of ϲ　　3]., the lower end of a stroke descending in a curve from left　　4].[, the extreme lower end of an upright descending below the line　　8]., two traces, one above the other; possibly χ　　Between α and κ there is a worm-channel in which there may be room for ι, though there is now no sign that there was anything　　9]., the right-hand edge of a circle　　11]., the top of a circle below the general level, followed by the upper end of an upright; perhaps ν, or two letters may be represented　　Between α (for which I cannot rule out δ) and ι (which might be the right-hand upright of η or ν) there appears to be a cross-stroke, as of γ, with the tip of an upright against its right-hand end　　12]., the lower end of a stroke descending from left　　19 .[, the edge of the lower part of an upright descending well below the line; ρ likely　　20 .[, an upright sloping slightly to left　　21 .[, apparently the top of a loop. There is room for a narrow letter between this and the preceding,

though now no sign that one was written　　22 .[, a dot level with the tops of the letters　　].[, the tip of a tall upright, presumably φ or ψ　　26 .[, the left-hand arc of a circle off the line 27 Partly stripped, γενεϲ[appears acceptable. Before this scattered traces which might represent simply λυν with no whole letter missing　　28 Before α the left-hand arc of a circle, followed by the feet of two uprights, rather close together and the first descending lower than the second, followed by an upright; not prima facie ϲιν, though I cannot call this impossible　　.[, perhaps the bottom left-hand arc of ο, but the top half of ο should be visible　　29 Between ω and ε the lower left-hand arc of a circle off the line and a nearly horizontal stroke on the line; ϲ acceptable for the first, δ for the second　　31 Below to left of the diple traces no doubt representing a *coronis*　　39]., perhaps the tips of the left-hand apex and the upright of ν　　Between ρ and μ a trace compatible with the top left-hand arc of a circle　　40]., apparently a dot about mid-letter. The letter must have projected to left of the general alignment

(*b*) 1 What I have taken for η might be a badly made κ　　2 Of νηι only the lower, of πα only the left-hand and right-hand parts　　3]., the lower end of an upright well below the line; the spacing suggests φ or ψ　　4 .[, prima facie τ　　6 There is ink not accounted for on the first ϲ and perhaps on the second ε of χεεϲϲ. Both may be cancelled　　7 .[, a dot level with the tops of the letters　　9 Of τηϛ only the tops　　14 .[, a dot level with the tops of the letters　　15]., the right-hand end of a cross-stroke touching the cross-stroke of τ　　17 α on the underlayer; followed by the top of an upright and a dot to right of this. See comm.　　.[, a trace compatible with the top left-hand arc of a circle　　18]., the lower part of an upright, descending a little below the line, with ink across its top; perhaps a corrected or deleted letter　　.[, the lower part of an upright descending well below the line　　20 .., a dot level with the tops of the letters closely followed by another; from the spacing I should guess that the second might represent α　　Of ϛα only the bases; followed by a dot on the line

Fr. 1 (*a*) 1 seq. ν]ύμφα and νύ[μ]φαιϲ can hardly be avoided, but I cannot see how they are related to one another.

3 seq. Κρονίου πτυχαι recalls Pind. *Ol.* iii 23 χῶρος ἐν βάϲϲαιϲ Κρονίου Πέλοπος (taken, as by Aristarchus, to mean χῶρος Π. ἐν βάϲϲαιϲ K.). But here we appear to be told of a feature not of Olympia but of Leontini. (A Sicilian Κρόνιον, of which the position is not specified, was the scene of a Carthaginian victory in 383 B.C., Diod. xv 16.)

5 seqq. I should guess πυ]κνῶϲ and suppose that what is being said is: X often went to . . . and once when hunting (there he bagged . . . and) exhibited it to . . . .

9 seq. Perhaps χαλεπόν contrasted with εὔκολον or equated with οὐκ εὔκολον. δυϲα-, l. 12, might have some relation to these, e.g. δυϲά|ρεϲτ-.

13 seq. αὔχα γλυ|κερά looks likely. An (alternative) interpretation of the lemma of which these words were part may be supposed to be recognizable in ll. 17 seqq., ἢ οὕτωϲ· γλυ|κερὰ γίν[εται ἡ καύχη]ϲιϲ, ἐὰν ἐπιτύ|χηι. Since it may be inferred that the lemma also contained the word (or sense of) ἐλπίϲ, it is justifiable to guess that it was to the effect that 'if hope of success is realized, it is delightful to be able to glory in it', or could be taken so.

αὔχα is, as far as I can discover, an extremely rare word, being recorded only in Pind. *Nem.* xi 29 (plur.) and Hesychius αὐχάν [*sic*]. Both the Pindar scholia and Hesychius use καύχηϲιϲ to interpret it. It is remarkable that the author of the poems to which this ὑπόμνημα refers should have employed it twice in consecutive pieces.

15 ἐλπίϲ . . . 17 ἐ]λπίϲ.

16 seq. αὐ[χ]εῖ καυχ[ᾶται, cp. αὐχεῖν· καυχᾶϲθαι Hesych. [I call attention to the schol. on Pind. *pae.* ii 37 which offers ὃ αὐχοῦϲιν as one interpretation of ἀλκαι . . . ἀνδρῶν, without pursuing this oddity at present.]

18 ειτιτυ|χηι, leg. ἐπιτύχηι, which was rightly transmitted in ll. 30 seq. ἐ]|πιτύχηι.

19 seq. I presume ἅπερ, to be elicited from ὥϲπερ. ποδῶν perhaps indicates πόδ]ας.

20 seq. ἀθλ[ή]ϲει. This word, along with some of the preceding phrases and the possibility of νικ[ῶν in l. 22 and ἀριϲ|τεύων in ll. 25 seq., raises the question, whether the piece commented on was an epinician, but without more evidence I do not see how it can be answered.

24 ἀναγινω[ϲκ- perhaps implies a variant reading.

29 seq. ἀγα|θός?

32 Καλλ[ί]αc: this is a form of heading to which I can adduce no exact parallel. The titles of tragedies and dithyrambs, consisting of the simple name of some legendary character, or the titles of comedies and late tragedies, consisting of the simple name of an historical character, are not of the same nature. Unless the 'poem to Gorgias' attested for Ibycus (schol. Ap. Rhod. *Arg.* iii 158) is to be supposed to have been called Γοργίαc, the nearest I can find to Καλλίαc as the name of a piece written to a presumably contemporary acquaintance is the form of reference found at the end of a good number of the scholia on Pindar's Olympian and a couple of Pythian odes, e.g. τέλος Ἀρκεcιλάου *Pyth.* iv. But nowhere in the παράδοcιc of either Pindar (or his scholia) or Bacchylides does the honorand appear in the nominative (but always in the dative) in the heading.

33 If αἰὲν ἐμοὶ πόνοc οὗτοc εἴη means 'let me always have this labour', and, since οὗτοc seems to be taken up by περὶ τούτων, l. 37, it seems that it must, the words can hardly have been the first of a piece. There is nothing to which οὗτοc (or περὶ τούτων) can refer. The inference would fall, if it could mean, 'let this man' (presumably Callias) 'always be my labour', but, whether or not this is a possible mode of expression, it appears to be precluded by περὶ τούτων.

αἰ δέ τιc βροτῶν μ' ἐνίπτει: from the paraphrase in ll. 37 seqq., εἴ]με αἰτιῶνται, μείζονα[. . . καύ|χ]η-cιν τίθεμ[αι, it seems clear that the apodosis is, ll. 36 seq., ἐγὼν δ' ἔτι μ[εἰζο]|ν' αὔχαν τίθεμαι. But what is to be made of πάντα καλω[. .]δα which follows the other paraphrase of the protasis, l. 35, [εἴ τ]ιc ἐπι-πλήccει μοι? Perhaps one should reckon with less continuity in the lemma than is obvious at first sight.
Cf. *Il.* xxiv 768 εἴ τίc με καὶ ἄλλοc ἐνίπτοι.

34 seq. Cf. Hesych. in νόcφιν· χωρίc, ἄνευ, λάθρα, κτλ.

35 ενιπ-, *leg.* ἐπιπ-; ενι has come in from ενιπτει. Cf. Hesych. in ἐνιπή, ἐνιπῆι, ἔνιπτεν.

36 δ' prima facie in apodosi.

37 αὐχάν in this case and with this vocalization (and accent) in Hesych. Cf. on l. 13, above.

αὔχαν τίθεμαι: cf. θέcθαι ληcμοcύναν Soph. *Antig.* 151 θέμενοι cυγγνωμοcύνην id.*Trach.* 1265. The active at Pind. *Pyth.* iv 276 ἀμφὶ Κυράναc θέμεν cπουδὰν ἄπαcαν.

περὶ τούτων I suppose part of the lemma, though not repeated in l. 39. Otherwise I presume εἴ με τούτων αἰτιῶνται would have been said.

40 ἰόεντα (nearly always qualifying cίδηρον) is explained in the Homer scholia as μέλανα and may be so here.

Fr. 1 (*b*) 2 ῥοπαλο[and ῥοπ[αλ-, l. 4, seem to support one another, though πα could be otherwise interpreted in the first place and ροτ would be taken to have been written in the second.

5 seqq. The lemma, written without indication that anything has been omitted, may be reasonably supplemented to read: οὐδέ κεν Οἰδιπόδα, καταεccά[με|νοc δνοφέοιcιν ἀχέεccιν Ἰνοῦ[c, -|ρέοιτ[ο θ]υμόν. Of this apparently a double interpretation follows: (*a*) οὐδὲ γὰρ ἄν φηc[ι -|χειν τὰc τοῦ Οἰδίποδοc πανουρ[γίαc (*b*) οὐδ' εἰ τοῖc τῆc Ἰνοῦc παθήμα[cιν | κατέχοι[το, ἀπο]cτήcεται τοῦ [ἔ|ρωτοc τοῦ[. 'Though he donned the dark woes of Ino, he would not . . . the heart of Oedipus', meaning 'he will not give up his criminal passion, in which he resembles Oedipus, at any cost'. There is much that is odd and even incredible in this but I can do no better with the evidence as it stands. (It may be worth pointing out, that without the lead given by the commentator, a quite different articulation of the words is available, which gives a no more attractive result.)

6 δνοφέοιcιν: hitherto only at Bacchyl. xvi 32 and Hesych. in δνοφέηι.
It is difficult to imagine how the misfortunes of Ino could be relevant as a threat to a male person or what particular propriety there could be in bringing Ino and Oedipus into connexion.

7 φηcι: I presume, the poet not the character in the poem.

16 Though the *paragraphus* under l. 11 implies a new lemma, cφυρω[appears to indicate that reference is still being made to Oedipus and this in turn suggests the possibility of αὐ]τὸν κατ[εχ-, l. 14, and ἔρ[ωτ-, l. 15.

16 seq. πο]λε]μίων λόχο[ν indicated by l. 19 ἐ]νέδραν πολεμ[ίων. The ink is illusory.

Fr. 2

δαθανα[

τουτω[

ετρα.[

ρογοτι[

.   .   .

Fr. 2 3 .[, the bottom left-hand arc of a circle; φ not acceptable

Fr. 3

].αλο[

]χρον[

]αιτ[

].πιγε.[

5   ]αιου[

.   .   .

Fr. 4

]δ

].

]υμα

]του

5   ].ην

]κοι

]ρc

.   .   .

Fr. 3 1]., γ or, as I think likelier, the right-hand parts of τ. This and the following α larger than normal   4]., the end of a cross-stroke from left touching the angle of π; ε suggested .[, the start of a stroke rising to right

Fr. 4 5]., the right-hand end of a cross stroke as of γ or τ   7 ο has unexplained ink within. α) may be a preferable interpretation

Fr. 5

Col. i   Col. ii   Col. iii

(a)   ].[(b)

]ανε

]γη[

]κα.ọ..[.]ρ

5   ]βυκοϲετερω

]ι̣[   ]αν.[   ]προχθονοϲεϲ

]ερ[..].[..]ανβαθ[   ]εραταμνωνα

]θε[..]ϲαρδροϲε[   ]περικυρηνηϲ   1 a α[

                                  1 b .[

]ων   τονπε[..]τουτρ[ ].φαλουμυθον   α̣[].[

5]με 10 αναιρω[.]φηϲιν̣[ ]υτονεπιτεθριπ   πε[...]κ.[

]ετυ   πουοχ[.]ιϲθαιμ̣[ ]αδυοπαραβα   αλεξαν.[

].ροϲ   τωνι[   ]νοντιμαιοϲδε   5 κοϲποϲει[

].νοϲ   ]ειναιθεοδω   μη[.].ραφ[

                    ]ϲαλληλοιϲ   τηϲ̣[

15   ].[.]βριψον   ρακ[

(c)

].[

].[ ]κα..[

]ο...αδαϲ.[

]λοπρδανο[

5].η̣.ιν̣δεδαμαϲθαι̣[

]τονπηγαϲονο[

]υριϲενγ̄περιαγα.[

].νκαιακρα[ ]αι.[

]ονομαζον[ ].πιν[

10]λυμπιονικ[ ]κοριν[

].ηϲδε.[ ]ω.[]ου[

]ϲι.[   ]ιτηϲ[

             ]δειδα[

             ]οτι[

15   ]αϲε[

Fr. 5 The level of (a) relatively to (b), and simultaneously the interval between them, is deduced from the supplements in Col. ii 7 seqq. The fibres do not run across, since there was a 'joint', barely discernible in (a) but obvious towards the left-hand side of (c), about in the middle of the column. The location of (c) relatively to (a) as shown depends on the vertical fibres. There is nothing to show their distance apart.

Col. i 1]ι̣ headless, ρ and other letters possible   7]., the foot of an upright followed by the foot of an upright hooked to right; if one letter, η rather than π

Col. ii (a)+(b) 4 Between α and ọ the lower right-hand arc of a circle   6 .[, the bottom arc of a circle   ]π, only the foot of the right-hand upright   7].[, a trace well below the line; ρ, φ among the possibilities   15].[, a cross-stroke level with the tops of the letters

(c) 1 seq. See Addendum   2 seqq. On the left-hand side the ink has in great part disappeared   3 .[, a short upright   4 ọ slightly odd, but I do not think α, however much damaged, admissible   5]., the right-hand arc of a circle   Between η and ι a trace suggesting the right-hand end of a cross-stroke level with the tops of the letters   Of ι̣[only a trace of the foot   7 .[, presumably θ, though the remains would not naturally be taken for this. If correct, θ[ο must be posited. See Comm. 8]., the lower right-hand arc of a circle   Between ι and α there are traces compatible with the left-hand part of the cross-stroke and the foot of τ, but it would have been inserted at a lower level than the rest   .[, traces in the interlinear space   9 γ̣[is anomalous and μ might be possible   11]., the apex of δ or λ suggested   ε.[, though there is a trace at the middle of the curve, I am not sure that ε should not be read as ο. It is followed by a trace on the underlayer at mid-letter which might represent the left-hand stroke of υ   After ω the top and foot of an upright; if part of a broad letter, no whole letter missing   12 .[, the left-hand arc of a circle

Col. iii 1a corresponds to Col. ii 8, 3 to Col. ii 10, and after this the two cols. correspond line to line. I therefore take the trace under α, Col. iii 1b, to represent the left-hand end of an obelus or something of that nature, not a line of text. It is to be noticed that the alignment is different from that of the rest

2].[, the lower end of an upright descending well below the line. There is room for a narrow letter between this, if it was ρ but not if it was φ, and α̣   3 .[, the lower left-hand arc of a circle off the line   4 .[, presumably δ but represented by a short arc of the left-hand side of a circle off the line   6]., a dot on the line

[Addendum. A scrap consisting of two detached fragments located by both horizontal and vertical fibres, has been attached to the top of (c), so that the first four lines now are:

    1a   ].[.].[

    1b   ]πιων.[]ερι   [

    1c   ]..εϲχθ[..]α   [

    2   ].[ ]καιεκ[

κτλ.

1a On the line the curved end of a stroke descending from left, followed at an interval sufficient for a narrow letter by the lower end of an upright well below the line   1b .[, the foot of an upright; if π, no whole letter missing   1c].., a dot level with the tops of the letters and below it, below the line, the foot of a stroke hooked to right, followed by the lower right-hand arc of a circle; ξο would be a natural interpretation]

Fr. 5 Col. ii (a)+(b) 5 seqq. Ibycus may well be the author of the following quotation, of which the recognizable parts, as ἀ]πὸ χθονὸϲ ἐϲ ... βαθ[ὺν ἀ]έρα τάμνων, would be appropriate to Bellerophon. Since (c) 6 seqq. refer to Pegasus, it is a natural speculation that (c) should be placed above (a)+(b) instead of below, but I do not think that the external evidence is compatible with that location and there is no certainty about the application to Bellerophon.

6 ἀ]πό looks more probable in the context than ὑ]πό.

7 Cf. βαθὺν ἠέρα τέμνον Hom. *hy. Dem.* 383, βαθὺν δ᾽ αἰθέρα ... τάμνων Bacchyl. v 16 seq.

7 seqq. The subject seems to be Geryon. The change would be abrupt and (perhaps owing to the loss of the left-hand margin, which might have contained a paragraphus) not marked, unless the absence of a conjunction before or after Acesandrus counts as an internal indication. It may be noted

that the stories of Heracles and Geryon and of Bellerophon, Pegasus, and the Chimaera are brought into proximity in Hesiod's *Theogony* and on the throne of Amyclae (Paus. iii 8, 7).

7 seq. Ἀ[[κέ]cανδρος ἐ[ν .]περὶ Κυρήνης. This work consisted of at least two books.

9 seqq. τὸν πε[ρὶ] τοῦ τρ[ικ]εφάλου μῦθον | ἀναιρῶ[ν] φηcιν [a]ὐτὸν ἐπὶ τεθρίπ|που ὀχ[ε]ῖcθαι μ[ετ]ὰ δύο παραβατῶν . . ., a new fragment to be added to Jacoby, *F.H.G.* iii B no. 469.

τοῦ τρικεφάλου: cf. Hes. *Theog.* 287 τρικέφαλον Γηρυονῆα (τρικώματος Aesch. *Agam.* 844).

μῦθον ἀναιρῶν: other rationalistic explanations are listed in P–W s.v. *Geryoneus* 1289.

12 Τίμαιος and 13 seq. Θεόδω|ρος . . . I suppose also to be adduced for statements about Geryon. Since Timaeus may well be the historian of Sicily, I remark that fr. 15 has no appearance of belonging to this neighbourhood.

15].[.]βρινον: I cannot recognize μεcημβρινόν (or -αμ-).

Col. ii (c) 4]λοποδανο[: various articulations possible; if]λοπόδαν, only ἀελλοπόδης (Oppian) and ξυλοπόδης (Herodian. *Epim.*) hitherto attested, but these go to show that -πόδης is liable to take the place of -πους and there is a considerable choice of words ending in -λόπους.

5 φηcιν seems possible.

δεδαμαcθαι is puzzling. As a perfect it would be a late form for the early δεδμῆcθαι. Articulated as δὲ δαμᾶcθαι it would appear to contain a late form of the present, based on a misunderstanding of an early form of the future.

6 The appearance of the name Pegasus prompts the guess ἀελ]λοπόδαν above, ἀελλόπους being applied to horses by Simonides (fr. 7) and Pindar (*Nem.* i 6). ἀελλοπόδης of the hare Oppian, *Cyn.* i 413.

7 Δο]ῦρις ἐν ῡ περὶ Ἀγαθ[ο|κλέα: add to Jacoby, *F.H.G.* iiA no. 76.

9 seqq. Πιν|δαρ- 'Ο]λυμπιονίκ[αις . . . Κοριν|θ-, the reference is presumably to *Ol.* xiii.

Col. iii 4 Ἀλεξανδ[ρ- hardly to be doubted, though the trace of the last letter would not naturally be interpreted as δ.

Fr. 6

(a) .   .   .
```
        ].[   ].[
        ]..a traces[
        ]ενκαιτη[
        ]θεοφιλε[
  5     ]cοτιποτ.[
        ].οναφω[
        ].μαιτα.[
```
(b) .   .   .
```
        ]..αθ.[
        ].ναιο.[
        ].[].β[
```
            .   .   .

Fr. 6 has a general resemblance to fr. 5 strong enough to make it likely that it comes from the same region, but I cannot suggest any particular relative position. (*b*) stood at an indeterminable interval below (*a*)

(*a*) 2 Most of the surface has gone on both sides of α   6]., on the line the end of a stroke coming from left   7]., the tip of an upright   .[, the upper end of a stroke descending to right, e.g. υ, χ

(*b*) 1].., a trace below the line, followed by two traces, one below the line, the other to its right on the line, compatible with, though not specially suggesting, the right-hand sides of the lower loop of β   .[, traces of the upper end of a stroke descending to right   2]., the right-hand end of a cross-stroke slightly above the general level   .[, a dot level with the top of the letters   3].[, two traces level with the tops of the letters; perhaps two letters represented   ]., the top of an upright

Fr 6 (*b*) 1 βαθυ[acceptable.

Fr. 7

```
            .       .
        ].cυ.[
        ]χαλκιδεωγ[
        ]cπρọηγη[
        ]αποικιας.[
  5     ]ορ.ιαπο[
        ]νωcκυμ[
        ]πιτοιcομμ[
        ]ορυccεταιδε[
        ].εταιμε[.]εω[
 10     ]οcοποθοc.[
        ]φηcινο.[
        ]ερω[..].[
        ].[
```
            .   .   .

Fr. 7 1]., the foot of a stroke turned to right   4 .[, the upper part of an upright   5 After ρ the lower part of an upright with foot hooked to right, followed by a dot opposite its upper end; not ε   7]π, no trace of the cross-stroke, but I see nothing likelier   9]., the upper end of a stroke rising from left   11 .[, the upper left-hand angle of η or ν

Fr. 7 2 seq. Possibly a reference to a Chalcidian colony and its colonizer. But κυμ[in l. 6, as will be seen, is likely to be κῦμα not Κύμη.

6 Though no details are recoverable, I am fairly confident that κῦμα must be recognized here and κορύccεται at l. 8. Compare *Il.* iv 422 seqq. and Ap. Rhod. *Arg.* ii 70 seq. Moreover, the scholion on the second, καθάπερ . . . μετεωριζόμενον, taken in conjunction with *Il.* ix 6 seq. κῦμα . . . κορθύεται and Hesych. κορθύεται· . . . μετεωρίζεται . . ., leads me to believe that κορθ]ύεται με[τ]εω[ρίζεται cannot be far removed from what was written in l. 9. But I can give no account of how ἐ]πὶ τοῖc ὄμμ[αcι, if that is to be recognized in l. 7, fitted these surroundings.

Fr. 8

```
          ·        ·       ·
        ]     [  ]  [
        ].ϲγαληνοιϲ.[
        ]....ινω..αϙ[
        ]ατε.ονδεπια[
        ]ωτϙτ[.]δ[.]ξ̇[
    5   ]αλυμμαϲιν[
        ]ϥνοιϲ υ.[..]..[
        ]ρυϲυνγενικω[
        ]ϥκυϲελλι[.]ειτ[
        ].[.]χαλκουμιϲ[
   10   ].ωϲτοτ[
        ].ρουδιϲ.[
          ·        ·       ·
```

Fr. 8 Rubbed in some places, eaten or flaked off in others

1]., the edge of the lower part of an upright   .[, the left-hand end of a cross-stroke level with the tops of the letters, with the start of a stroke rising to right below it; ζ not particularly suggested
2]...., a trace at mid-letter, perhaps representing ε, followed by signs which I cannot plausibly combine; the first could be taken as π (but the cross-stroke is unusually thin), after which comes what looks like the upper part of τ having a small comma above the upright and a short convex stroke attached to the right-hand end of the cross-stroke. There is more than the usual interval between this and ι. Another combination might be].ιϲη   Between ω and α the foot of an upright, the turn-up of ϲ or the like, the lower end of a stroke descending with a very gradual slope from left   Of ϙ only the top left-hand corner; ρ or ϲ may not be ruled out   3 Of]α only the tail; λ possible   Of ϙ only the top. It is followed by a faint trace compatible with the foot of ι   Of ϙ only the left-hand side
4]ξ̇[, of which only the top and bottom, might be interpreted as ϊ like that at fr. 12, 11 and elsewhere
6 After υ perhaps the top left-hand corner of ρ   .[, the lower left-hand arc of a small circle   9].,
part of a cross-stroke, as of γ   11]., an upright   .[, perhaps the central part of κ

Fr. 8 3 I can neither rule out nor verify βϵ]λτειον.
5 κ]αλύμμαϲιν[.
8 υ]έκυϲ .
11 ϲιδ]ήρου?   διϲκ[-?

Fr. 9

```
          ·       ·      ·
        ] αντ[
        ] νηρε.[
        ] μαχεϲθ[
        ].ετα.[
    5   .]ιπε[
        .]μνα[
        .].θεν[
          ·       ·      ·
```

Fr. 9 2 .[, the edge of the left-hand arc of a circle   4 .[, perhaps the left-hand side of γ or π, but slightly anomalous for either   7]., the right-hand arc of a circle

Fr. 10

```
          ·        ·       ·
        ].υτωϲδ[
        ].ωνγηι.[
        ]ωϲφιλοϲτ[
        ].αμωντ[
    5   ]ϥρϥνιου ζ[
        ]πυθμενα[
        ]κκυριω[
        ]αιοιονπυ[
          ·        ·       ·
```

Fr. 10 1]., a dot at mid-letter   2]., the upper part of an upright   .[, the foot of a stroke descending well below the line   4]., the right-hand end of a cross-stroke touching α near the top, below it the foot of an upright

Fr. 10 3 seq.]ωϲ Φιλοϲτ[έφανοϲ ἐν τῶι περὶ τῶν παραδόξων πο]ταμῶν, or words to the same effect, is suggested by Athen. 331 d.
5 Presumably a mention of Herennius Philo of Byblus, whose name is found mis-spelt in various ways.
6 πυθμένα[suggests πυ[θμ- again in l. 8.

Fr. 11

```
                  ·        ·           ·
              ]πεπ[
              ]νουθολ[
              ]ποcιτυπτω[
              ]ετωνcω.[
  5      ].ωνποcινα[
         ].οροcαβραβ[
              ]αρμαν[
              ]ωναι.[
              ]νειρ[
  10    ]ηcτω.[
         ].νον.[
                  ·        ·
```

Fr. 11 2 Of λ[only the left-hand stroke. See Comm.   3 Of]π only the foot of the right-hand upright   4 .[, an upright   5]., the foot of an upright   6]., the upper end of a stroke ascending with a gradual slope from left   Between ll. 6–7 a dot perhaps representing a *paragraphus* 8 After ι (of which only the tip) traces suggesting a cross-stroke level with the tops of the letters 10 .[, the upper end of a stroke descending to right   11]., a trace above the general level, too close to ν for φ   .[, the lower left-hand quarter of a circle

Fr. 11 2 Although λ is the natural interpretation of the last sign, the presence of]ποcιτυπτω[, l. 3,].ωνποcινα[, l. 5, and αβραβ[(which might represent ἁβρὰ β[αιν-), l. 6, perhaps makes it worth while to consider the possibility that νοῦθον should be recognized. This otherwise unique word is cited by Herodian from Hesiod (fr. 48) in a context that shows that it relates to the noise of feet stamping.

For another ν with a similarly oblique first stroke compare the second in l. 5.

Fr. 12

```
                      (a)
      ·       ·       ·           ·       ·     ·
                              ].[
                              ]του[
                              ]αν.η.[
                              ].ιλουεκ..[
  5                           ]cτονφονον
      (b)                     ].αιεπιτηρηcων
      ]θεοιc..[               ]νπεργαμων
      εντοcθενϊλιω[           ].ναειλεντον
      τρωιλονεκτ[             ]λεωcεντω
  10  τουθυμβραιουι[          ]ωουνπαιδα[
      θεοιcομοιονθε[          ].τοcϊλιουϊ
      δρυμενοιτο[             ].νωδιατα[
      ]απροειρ[              ]αδελφ.[
      ]θαιcα.[               ]νωνοι.[
  15  ].ερεcαδε[             ]κτορφ[
      .].ιτρωϊλ[             ].τουπ[
      ]καcι.[
      ]αδελ[
      ].[
          ·   ·   ·   ·   ·   ·
```

Fr. 12 The level of (*b*) relatively to (*a*) is fixed by the cross-fibres. There is no external evidence about the distance between them, except the count of letters which, to judge by the complete lines, varies too much to afford more than a check on supplements

There is a 'joint' visible at the beginnings of (*b*) 8–12

3 Above α an incomplete angular sign in the hand of the text, not unlike λ or the right-hand part of μ, though not particularly like those of this writer   Between ν and η the left-hand arc of a circle .[, the bottom right-hand arc of a circle   4]., traces of an upright, off the line   ..[, the start of a stroke rising to right, followed by the lower part of an upright descending far below the line. A narrow letter might be lost between them   5]., the right-hand arc of a circle   6]., a dot level with the tops of the letters   7 ..[, the foot of an upright followed by a dot on the line; perhaps only a single letter   8 Above the first ν a heavy dot or short horizontal stroke. See Comm.   ]., the top of an upright with a trace to left below the tip   11]., a dot level with the tops of the letters   12]., the right-hand edge of an upright or slightly concave stroke, off the line   13 .[, the left-hand edge of the upper part of an upright   14 α.[, a dot on the line ι.[, the start of a stroke rising to right   15]., a dot level with the tops of the letters   16]., the top right-hand arc of a small circle level with the tops of the letters   ]., the right-hand end of a cross-stroke touching τ at its left-hand angle

Fr. 12 6 Since what follows appears to relate to a past act, the killing of Troilus, I am at a loss to account for the future form in ἐπιτηρήϲων. Apollod. *Epit.* iii 32 has Ἀχιλλεὺϲ ἐνεδρεύϲαϲ Τρωίλον ἐν τῶι τοῦ Θυμβραίου Ἀπόλλωνοϲ ἱερῶι φονεύει.

7 On the basis of 10 seq. παῖδα] θεοῖς ἴκ[ελο]ν looks like a reasonable guess here. I am not sure that παῖδα is quite long enough and ικ is unverifiable, though I think acceptable.

7 seq. I suppose περγάμων ἔντοσθεν Ἰλίου, comparing the similar πέργαμα Τροίας at Stes. fr. 15, 3 PMG and often in Euripides. But ἔντοσθεν cannot be correct—the temple of Thymbraean Apollo was certainly outside the walls cf., e.g., Hesych. in Θύμβρα—and must be altered to ἔκτοσθεν. I am not sure that the correction has not already been made by the copyist. The mark above ν mentioned in the app. crit. may represent the tail of κ—the rest will have been lost with the surface which has here broken, or been eaten, off—and there is a blurred stroke through the upper part of ν, which may represent a cancellation.

8].ναειλεν: there can be little doubt that ἀνεῖλεν is intended, cf. schol. Lycoph. *Alex.* 307 ἀνεῖλεν ἐπὶ τῶι βωμῶι.

9 ἐκτ[ὸς τῆς πό]λεως appears to be the sense but it is too long, if ἴκ[ελο]ν is chosen for l. 7. I am inclined to think it is the second which is too short.

10 ἱ[ερῶι, cf. loc. cit. on l. 6. οὖν implies the beginning of a sentence immediately before. The simplest I can think of is ἐν τούτ]ωι, but this appears to be too long.

11 seq. ἱδρυμένοι seems to imply θε[οί.].τος defeats me, since the trace before τ, slight as it is, seems quite irreconcilable with either κ or ν.

13 ἀδελφ.[. Again in some form at ll. 15, 18. If ἀδελφη[, perhaps a reference to Polyxena.

15 ῞Ε]κτορο[ς.

Fr. 13

```
        ·        ·    ·
            ].ατ[
        ].ηςηνεκτ[.]ρε[]
       ]νοηςηιτονεκταρ
       ]τοιο[.]τονευπειθη
5      ]ςϊουςιν·καιγαρ
       ]..νκαιγαραυ
       ].ϝεναιςιον
       ]αιτο[.].[
        ·        ·    ·
```

Fr. 13 2]., a corrected or cancelled letter surmounted by the base of a circle   6].., elements of the upper part of an upright, followed by the left-hand arc of a circle   7]., a dot level with the tops of the letters   8].[, a dot, presumably the tip of an upright, above the general level

Fr. 13 2 seq.].ηςη⟨ι⟩ νέκτ[α]ρ or νεκτ[α]ρε[- seems to be part of the lemma, νοήςηι τὸ νέκταρ of the comment.

4 τοιο[ῦ]τον. εὐπειθῆ presumably the adjective, but it is found as a proper name.

5 The *trema* indicates the articulation]ς ἰοῦςιν.

5 seqq. καὶ γάρ| . . . (ἐν)αίς]ιον lemma, καὶ γὰρ αὖ|].ν ἐναίςιον or].νεν αἴςιον comment.

Fr. 14

```
     ·               ·
            ].[
           ].υκο.[
           ].νουκα[
          ]υλεγεινα[
5        ]νονοςεςτ[
          ]τοδε[.].ϊ.[
          ].κυπε[
     ·          ·      ·
```

Fr. 14 2]., the lower end of a stroke hooked to right, well below the line, with a faint dot, level with the tops of the letters, above to right; presumably β   .[, the middle part of an upright? 3]., an upright   6 [.].ϊ, I am not sure whether ε̣υ might not be an alternative interpretation   .[, the left-hand end of a cross-stroke, level with the tops of the letters   7]., the lower right-hand arc of a circle   ε[, only the upper left-hand central part, but not, I think, ρ

Fr. 14 2 Ἰ]βυκο.[suggested.

Fr. 15

```
        ·       ·
        ]αδωγυψ[
       ]κελικαγε.[
        ]κελι.[
          ·       ·
```

Fr. 15 2 .[, the upper left-hand arc of a circle; ο or c   3 .[, a trace just off the line compatible with the left-hand end of the loop of α

Fr. 15 1]ἀδων γυν[αικῶν as, e.g., Pind. *Ol.* iv 20 Λαμνιάδων γ. ·

2 seq. Ϲι]κελικά . . . Ϲι]κελία[.

Fr. 16

```
      ·     ·   ·
          ][
        ]ραςε..[
        ]μαιοςο[
        ]ςμουτο[
        ].[.]..αι[
```

Fr. 16 1]ρ, only the right-hand part of the loop; φ may be possible   ..[, γ or the left-hand angle of π, followed by the extreme top and bottom of an upright and a trace, near the line, of a stroke apparently descending from left. Three letters in all might be represented, though I think π.[likeliest   4].[, the top of a stroke curving to right, e.g. κ, ν

Fr. 17

```
     ·
]φιφ[
]ραβιωϲα[
]νφηϲι[
```

Fr. 17 1 I do not know whether]φ might not be a badly made ρ

Fr. 19

```
         ·
]μων.[
]ολλω[
```

Fr. 21

```
  ·        ·
].ρ.[
]ογκ[
```

Fr. 21 1]., a dot on the line   .[, the lower left-hand arc of a circle

Fr. 23

```
 ·        ·
]κ[
]γαρτ[
] ωϲα.[
]το[
```

Fr. 23 1 Of κ only the base; two letters, e.g. ιε, might be represented   3 .[, the foot of an upright

Fr. 18

```
     ·         ·
].αλ[
].εωηπ[
]τηϲπερ[
].καιπ.[
5   ]τα τοθ[
```

Fr. 18 1]., a short upright, off the line 2]., a trace compatible with the right-hand central part of θ   4]., the right-hand tip of a cross-stroke level with the tops of the letters .[, a dot just off the line

Fr. 20

```
         ·        ·
]υμνο[
].ϛ.[
```

Fr. 20 2]., the upper end of a stroke rising from left   .[, a small hook open to right, off the line

Fr. 22

```
]προτ.[
]αλυϛ.[
]πε.[
].ει.[
```

Fr. 22 1 .[, apparently a stroke descending to right from the right-hand end of the cross-stroke of τ   2 .[, the upper left-hand arc of a large circle, presumably θ, possibly ε, either anomalous   3 .[, a backward-sloping upright, perhaps υ   4]., the right-hand stroke of δ or λ   .[, a dot near the tip of ι, perhaps representing τ

Fr. 24

```
     ·         ·
]ιρο.[
]τονπα[
].υεϲ..[
]αιδατε[
5   ]κτοϲγρα[
```

Fr. 24 1 .[, the top and bottom of an upright   3]., perhaps the bottom right-hand corner of β, but possibly only a rather angular ο Beyond ϲ a cross-stroke as of τ. I cannot tell whether ϲτ.[or ϲ[.]τ[should be recorded 4 I cannot rule out θ[

Fr. 26

```
 ·         ·
]...εοντα ϲτον[
```

Fr. 26 Up to the second upright of ν broken off and not now to be found. I have a note that the first letter may be ο, the third λ, but I cannot now check this

Fr. 25

```
  ·        ·
]πε[
]αια[
]ηιαλκ[
].[ ].[
  ·     ·     ·
```

Fr. 27

```
      ·
]. ϲαπ
]γχανον
]αιϲη
]εβρο
5   ]ηνοϲ
    ·        ·
```

Fr. 27 1]., the right-hand arc of a circle

Fr. 27 1 seq. *Ϲαπ|φ-.*

Fr. 28

```
   ·     ·     ·
].[
].θεο[
]υμε.[
]τηρ.[
5   ]ευϲτο[
].ων[
]ϛ.[
    ·        ·
```

Fr. 28 I am inclined to think that this may have stood somewhere above or below the right-hand side of fr. 1 (*b*)
1 The right-hand arc of a circle   2]., an upright   3 .[, a low upright with a stroke going to right from just below its top   4 .[, the upper part of an upright   6]., nearly flat on the line the right-hand end of a stroke coming from left   7 .[, a short arc of the top of a small circle, followed by a short stroke descending to right at mid-letter; perhaps two letters represented

Fr. 29

]πεν
]χηλι
]αϲτε
]ιοϲ.
5   ]ϋ

Fr. 29 4 Ink after ϲ not accounted for

Fr. 32

] τεκν[
] γοργια[
]..[

Fr. 32 3 A trace suggesting the right-hand arc of a circle, off the line, followed by an upright

Fr. 32 2 Ibycus is credited (fr. inc. 8 PMG) with an ᾠδὴ εἰϲ Γοργίαν but the name is too commonplace to be regarded as a clue.

Fr. 30

κ.[
α.[
μ[
ευτ.[
5   εκδρ[
καιτο[
ρ   [
[
[
10   μναμοϲ[

Fr. 30 The alignment is prescribed by a red line by no means accurately drawn
1–2 Between these two lines there is an upright, rising at a right-angle from the inner end of the *paragraphus*, for which I cannot account   4 .[, the base of a circle

Fr. 31

]ci
].ν
]ον

Fr. 33

]..[
]δυεινci.[
].ρεταιξε.[
]πωκεανο[
5   ]ενγτονι.[
]κεαν[
]..[

Fr. 33 1 The right-hand end of a stroke descending from left to touch, about mid-letter, a headless upright   2 .[, γ or the left-hand part of π   3]., traces compatible with right-hand parts of α   .[, two uprights suggesting π, but possibly representing ν or two letters   5 .[, the upper part of a backward-sloping upright, possibly κ

Fr. 33 5 If τονικ[, possibly a reference to a work on accentuation. But there are other, perhaps more likely, presumptions about the articulation of the letters and the words. The date of the manuscript precludes the 6th-century τονικὰ παραγγέλματα of Joannes Philoponus, which consists of one book.

Fr. 34

]. θρε[
]νιοιδετ[
]ωιδαριωι[
].μουϲικη[
5   ]νχαριν[
]ωϲινα.[
].ο.κ[

Fr. 34 1]., a speck on the line   4]., confused ink, no letter suggested   7]., dispersed specks, perhaps of a stroke descending to right   After ο a dot level with the top of the letters, some distance from κ[, for which I cannot rule out χ or even υ

Fr. 35

```
          ] π′γηρ[
    ]            [
    ]            [
    ]            [
    ] ηπεριγογγ[
    ] μηλωιβαλ[].․[
    ]καιηςαπφω[
      ].αοταυρ[
5     ]ςφρεναςε․[
        ].εμ.[
        ].ιοπης[
        ].παθειτ[
        ]ειη τ[
```

Fr. 35 *Heading.* Of ρ only the lower end of the tail

2 Of the letters after β only scattered traces   α, if correct, is rather anomalous   3 Of ς only a trace of the overhang   4]., a trace on the line, perhaps the base of a circle or hook 5]ς, only the overhang   Of ρ only short stretches of the shank   6]., a slightly curved stroke descending to right; μ possible   .[, two dots at different levels; ν possible but not verifiable   7]., a dot at mid-letter

Fr. 35 The heading appears to be π(ερὶ) γηρ[, which I suppose to be more likely to be περὶ γήρως than anything else, though there is nothing about 'old age' recognizable in what survives of the column to which the heading presumably refers. Sappho speaks of old age in S. fr. 21, 6 seq. and apparently discourses on it at some length in S. fr. 58, 13 seqq.

1 Γογγ[ύλης, Sappho's pupil from Colophon.

2 μήλωι βαλ-, if that was written, will be a reference to the lovers' custom to which parallels are collected by Gow on Theoc. v 88.

3 Sappho may also have been mentioned in fr. 27, 1 seq.

7 Καλ]λιοπης[could be accepted. S. fr. 124 has a mention of this Muse.

Fr. 36

```
    ].[
    ]αςεκ[
    ]ντα.[
    ]αςιν.[
```

Fr. 36 1 The lower end of a stroke descending below the line   3 .[, the edge of the upper part of an upright   4 Of α only the tail   .[, the upper left-hand arc of a circle?

Fr. 37

```
    ]δυ[
    ]εδε.[
    ]εν[
```

Fr. 37 2 .[, an upright with foot hooked to right

Fr. 38

```
    ] ..ςπε[
    ] απομυτ[
    ]ουςφ.[
```

Fr. 38 1].., slightly below the line a small hook, open to right, followed at an interval by an almost horizontal stroke on the line   3 .[, a dot level with the tops of the letters

Fr. 38 2 Μυτ[ιλην-.

Fr. 39

```
    ]το[
    ]μη.[
    ] καμ[
    ] εω[
5   ] [].α.[
    ].[
```

Fr. 39 2 .[, the top left-hand arc of a circle

ADDENDUM TO 2364

The following scraps are by the same hand as **2364**, though I have the impression that the writing is very slightly smaller, and must be presumed to represent compositions of the same sort and by the same author. **2364** is assigned by Snell to the *Dithyrambs* of Bacchylides, and I suppose Bacchylides is the likeliest claimant. Pindar is ruled out by μους- for μοις- in fr. 1, 9, but it may be worth while to note that a number of words and phrases in this piece have parallels in Pindar and not, so far, in Bacchylides: εὐαγές 7, εὐαίνετον Οἰαγρίδαν 8, ἐρασιπλοκάμου 9, ἑκάεργος Ἀπόλλων 11, παγάν 14. But this perhaps only shows that hypotheses based on vocabulary must often be delusive.

Fr. 1

(b)

```
          ].[ ]λευ[
          ]χαρ[
          ].επ’αη[
          ]ονcοφ.[]. [
    5     ']ωcὶγεραc. [
(a)       ]οικαιδενδρα.[
]πο.[     ]οντ[.]υαγεcοιδ[
].λε[     ]νετονὸιαγριδα[
]..[      ].μουcαcεραcιπ[
   10     ].ὸτοξοδάμαc [
          ]καεργοcαπολλ[
          ]μενκυρεῖθεωγ[
          ]οψιγονων [
          ].ελιτευχέαπαγ[
   15     ].ιπιθεινεοθέ[
          ]καιεμ’αμ[.]ʾ[
          ].κατασπε...[
          ]τοριαc [
          ]cικαλυμμα[
   20     ]θυcαcφρ...[
          ]αιωκλ.[.].φ[
          ]θεᾳκαιγ[.].[
```

Fr. 1 (*a*) The cross-fibres can be traced into fr. 1 (*b*), but in a different relation to the writing. I think it probable that fr. 1 (*a*) came from the left-hand side of the same column as fr. 1 (*b*) at the level shown but I cannot accurately determine their distance apart

1 .[, an upright close to the break   2]., the tips of the upper and lower arms of κ or χ   3 Two dots level with the tops of the letters

Fr. 1 (*b*) 1].[, a trace on the under-layer; if from the left-hand side of a letter, no other letter is missing before λ   2 The tail of ρ is touched by a stroke descending steeply to right; not prima facie a 'grave' over η in l. 3   3]., on the line the flat end of a stroke coming from left; c suggested   4 After φ mere traces on the line; if φον or φωι, no whole letter lost   5 Of ρ only the lower part of the shank   6 .[, perhaps κ likeliest, but ν may be possible   9]., an upright close to the break   10]., an upright close to the break   13 Ink perhaps casual or washed out after the last ν   14]., an upright, μ acceptable but not verifiable   ἐ: there is a convex stroke at the right-hand end of the acute not accounted for   15]., a dot on the line   ϝ[, only the bottom left-hand curve   16 The presumed accent might perhaps more probably be the top of β, ρ   17]., an upright close to the break   Perhaps ειρ but only the extreme lower end of ι and the lower part of the shank of ρ   Of the last letter only a dot on the line   20 ...[, traces level with the tops of the letters

Fr. 1 (*b*) 5 I do not understand the purpose of the barytone accent (which is oddly curved). It would naturally signify that the syllable it marks is to be taken with the following not the preceding group.

γέραc I suppose the 'gift' of Orpheus, on which the next two verses enlarge. Cf. Bacchyl. xix 13 seq. παρὰ Καλλιόπας λαχοῖcαν ἔξοχον γέραc.

6 seq. Orpheus is credited by different writers with the power to enchant different animate and inanimate things (v. P–W in *Orpheus* 1248 seqq.). Here only trees are clear (cf., e.g., Eur. *Bacch.* 560 seqq.), but, if εὐαγὲc οἶδμα is to be recognized, the fish also may have been mentioned (as in Simon. fr. 62 PMG). Power over the sea itself is attributed to him only by later writers.

εὐαγέc 'shining', cf. Pind. *pae.* viib 41, εὐαγέα (v.l. εὐαυγέα) πέτραν, γλαυκόc, of the sea and other waters, is interpreted in the same sense.

8 seq. I should guess εὐαίνετον Οἰαγρίδαν (after Pind. *Pyth.* iv 177 εὐαίνητοc Ὀρφεύc), ⟨child of⟩ Μούcac ἐρασιπλοκάμου.

εὐαίνετε Bacchyl. xix 11.

ἐρασιπλοκάμου Pind. *Pyth.* iv 136, cf. Ibyc. fr. 22a 2 PMG.

10 seq. ὁ τοξοδάμαc ... ἑκάεργος Ἀπόλλων might be a reference to Apollo as father of Orpheus, this version of his paternity, as well as the more usual, from Oeagrus, being found in Pindar and one or two other places. But it need not be supposed that the two versions were combined in this passage. Apollo might have been mentioned in some other aspect, say, as the patron of harp-players.

τοξοδάμαc for long peculiar to Aesch. *Persae* (three times) is now found twice in the fragments written by this hand, **2364** fr. 1, 12 (Bacchyl. *dith.* 26, 12 Sn.) as well as here.

ἑκάεργος Ἀπόλλων Pind. *Pyth.* ix 28.

14 μελιτευχέα παγάν cf. παγὰν ἀμβροcίων ἐπέων Pind. *Pyth.* iv end. μελιτευχέα not recorded; and not on all fours with recorded compounds of -τευχής (of which the types are νεοτευχής = νεότευκτοc and χαλκοτευχής ~ τεῦχος).

15 There is no real doubt about the letters except the first, which I think is likely to have been α or λ, and the last, which, if not ε, was ο. πιθεῖν looks probable, but I can make nothing plausible out of the residue. Other articulations produce even more unmanageable groups of letters.

16 ἀμ[β]ρ[- may be possible.

17 cπειρ.[is acceptable.

19 Perhaps -οι]cι καλύμμα[cι. The singular in Bacchyl. *dith.* xvi 32, xvii 38 Sn. The word is absent from Pindar.

20 ἰ]θύcαc?

NEW CLASSICAL FRAGMENTS

Fr. 2

. . .

]κα[
].λε[
].cπ[
]μει[
5].αχᾱ[
]καcτ[
].βόα[
]θε[
[[ν]][
10]..[
].[

. . .

Fr. 2 2]., rubbed traces, perhaps κ 3]., ω or .ο 5]., the edge of an upright 7]., an upright 8–9 Below θε a not quite horizontal stroke resembling neither a mark of length nor an accent Over ν what looks like an acute, but not in the usual position nor by the same hand as the other in l. 7 10 The extreme lower end of an upright, followed by the left-hand part of ο, ω, or possibly c

Fr. 2 7 Possibly a case of -ιβόαc. Bacchylides has two instances of ἀδειcιβόαc, Simonides καλλιβόαc, Pindar Ἐριβόαc. But βόαc-, aorist active, is an alternative choice.

Fr. 3

. . .

[
.[
π[
π[
.[
5 υ[
κ[
τ[

. . .

Fr. 3 Perhaps the top of a column
1 The start of a stroke rising to right 4 η or κ

FRAGMENTS OF HESIOD, *THEOGONY*

2638. *Π20*. Medium-sized informal angular-type hand, probably to be assigned to the third century.

top of column

]τοθεοιδω[
]ναθεωνπα[
]ευc[..]θεαι[
]ατο[.]εcτιθεωνκαρτ[
50]ρωπωντεγενοcκ[
]τερπουcιθεω[
]μπιαδεcκουραιδ[
]ιεριηικρονιδηιτεκε[
]νη[[ι]] γουνοιcινελευ...οcμεδεουcα·[
55]ηντεκακωναμπαυματεμερμηράων[
]τα[.]εμιcγετο[
]ων..ρουλεχ[
]τοcεην..[.].[
]ων·πε[..]δη[
60]ραcομ[

. . . .

49 καρτ[ει: so **2090** with part of the medieval tradition, against κράτεϊ 51 θεῶ[ν for Διὸc, a mistake apparently caused by θεοί–θεῶν–θεαί–θεῶν in 46–49, is also given by **2090**: the two MSS. are evidently related 54 The scribe began to write μνημοcυνην (from ληcμοcυνην in 55), but realized his error after writing the first stroke of the final nu

2639. The five fragments printed under this number are, so far as it is possible to tell, in the same third-century hand. The handwriting is that of the scribe who wrote **2485** and P.S.I. 1191 (Π^{13}). Fragment (c) of **2639** is actually contiguous with fr. (b) of P.S.I. 1191. Presumably **2639** and P.S.I. 1191 are all from the same roll. The P.S.I. fragments show that the roll had some 49 lines to the column, though there was probably some variation. (a) and (b) therefore both come from the second column of text, (c) from the foot of the thirteenth or fourteenth, (d) from near the top of the eighteenth or nineteenth, (e) from the top of the next. **2485**, written by the same scribe in columns of a similar (but not precisely measurable) height, contains fragments of the first book of the *Catalogue*.

(a)

```
              ·      ·  ·  ·
                    ]ς[
                 ]τραπ[.]ν[
                ]ματαπ[.]λλ[
60             ]φρονας[...]ν[
                ]δεαθυμον[
              ]κορυφη[.]νιφοερ[
              ]οροικαιδωματακ[
              ]ιϊμερ[...]ικι'[.]χου[
65            ]διαστομαρσσανιε[
              ]ενομ[.]υς·καιηθεα[
              ]επηρατονοσσα[
              ]ποναγαλλομενα[
              ]ειαχε[.]αιαμ[
70            ]οδωνυπ[
              ]ςον·οδορν[
                     ε
              ]δ[[αι]]ψολοεν[
              ]τερακρον[
              ]μωςκαι[
75              ]ια[
                  ·      ·  ·
```

(b)

```
              ·      ·      ·
                    ]τομα[
85               ]αυτο[
                ]ειη..δικ[
                ]ψατ.[.]α...γαν[
                   ]ρβασιλη[
              - - - - - - -
90            - - - - - - -
                   ]α.[
              - - - - - - -
              ]εμουσα.....[
              ]ρτοιμουσεωνκ[
95            ]δρεσαοιδ[..]εασινε[
              ]οσβ[.]ςιληες[
              ·    ·    ·    ·
```

(c)   (+P.S.I. 1191 fr. *b*, where they join)

```
              ·    ·      ·    ·
        ].νεξαυτισαμ[..]λικτ[
660     ]ενκρονουυιε[.]ναξα[.......]αθοντ[
        ]νατενειτενοωικ[.....]φρονι'θυμω[
        ]εθακρατοσϋμονενας[....]ηϊοτητι
        ]μενοιτ[.]τησιναυακρα[..]ρηνϋσμεινην
        ]πηνη[....]εθεοιδωτηρεσεαων
              end of column
```

(d)

```
              ·    ·    ·
        ]υπ[.(.)]λ[
        ]ιθομενοιο [
        ]σταρταρονευ[
        ]ενοσυγρονα ε[
870     ]τεωιζεφυρου[
        ]τοισιμεγ'ονε[
        ]αλασσαν   [
        ]ποντον    [
        ]υς[.]ναελ[.]η [
875     ]         [
        ]ινεταιαλκ[
              ·    ·    ·
```

(e)   top of column

]ϲηνλευκωλϵνονήνα[

]αραμητροϲϵδω[.]ϵδϵμη[

915   ]᾽ϵξᾶυτιϲϵραϲϲατοκαλλικο[

]ϲμ[. .]ϲα[   ]μπυκ[. .]ϵξϵγ[.]νοντ[

]ατηιϲιψα[   ]τϵρψιϲαο[

]δαπολλωνα[   ]ιοχϵαιρα[

]ϵντα[. .]ϲον.ϵρ[   ]ουραν[

920   ]τ᾽άραιγιοχοιοδι[. .]φι[   ]τϲμ[

]τατηνδηρηνθα[

]ηνκαιαρηακα[.]ϵ[

]ιϲϵνφιλοτητιθ[

]ιϲϵκκϵφαληϲγλ[

925   ]νϵγρϵκύδρ[

]ιανήκϵλ[

]ηφα[.]ϲτονκ[

]ατοκαιζαμ[

]τωντϵχν[   ]κϵκα[

930   ]φιτριτηϲ. . . .ριϰτυπ[

]ϵυρυ.ι.[

]χω[

.   .   .   .   .

(a) 71 πατέρ᾽ εἰ]ϲ ὅν as the codd.   72 ἠδ᾽ αἰθαλόεντα κεραυνόν codd.; Π η]δαυψολοεν[τα altered to
ἠδὲ ψολόεντα   74 διέταξεν ὁμῶϲ codd., διέταξε νόμουϲ van Lennep. The accent and the right-hand
tip of ω can be seen
(b) 87 Apparently not αἶψά κε as Paris. Suppl. gr. 1099 (Π³)   93 Apparently not τοίη Μουϲάων
as the Paris papyrus but οια τε as the medieval MSS.
(c) 661 καὶ ἐπίφρονι βουλῇ codd.; πρό]φρονι is perhaps more likely than ἐπίφρονι with θυμῷ
663 φ[να P. Vindob. 19815 (Π⁵), ἀνὰ κρατερὰϲ ὑϲμίναϲ k : ἐνὶ κρατερῇ ὑϲμίνῃ a. One MS. offers ἀνὰ κρατερὴν
ὑϲμίνην at *Il.* vii 18   663–4, here as in the corresponding piece of P.S.I. 1191, are crowded together
at the foot of the column, and seem to have been added later, if not by a different scribe
(d) 870 ἀργεϲ]τεω with false addition of ι. ζεφύρου [τε as the medieval tradition (τε om. Q, ζεφύροιο
Salmanticensis 243 with οιο apparently *in rasura*)   874 Π agrees with a against k's θύουϲι θυέλλῃ
(e) 920 Π agrees with a against k's γείνατ᾽ ἄρ ἐν φιλότητι Διὸϲ μεγάλοιο μιγεῖϲα

2640. Π²¹. Written in large round well-made upright capitals, perhaps first to
second century.

.   .   .

135   ]ιαντϵρϵι[

]οίβηντ[

]υϲδϵμϵθ[

]δϵινοτατο[

]γϵινατοδαυ[

140   ]βρό[

]οιζ[

]οιδ[

μουνοϲδρ[

κυκ[.]ωπϵ[

145   κυκλ[.]τϵ[.]η[

ιϲχυ[.].ηδ[

αλλοιδαυγ[

τριϲπαιδϵϲ[

κοττοϲτϵβ[

150   ]ϵκ[. .]ο[

.   .   .

146 Before ηδ the foot of a vertical, a speck at the top of the line above it, and above the line
a horizontal stroke followed by a point. Perhaps τ̔χ̓

2641. Π²². Written on the verso of a land register of the late second or early third century. Complete column. Upright tall angular hand, to be assigned to the third century.

top of column

245   ]cπειωτε·θόη[[θτ]]’αλ[
       ]ρατωτε·καιευνικη[
       ]ριεcca·καιευλιμέν[
       ]ωτεφερουcατεδυ[
       ]ακταιηκαιπρῶτο[

250   ]όπ[..]τ ε·κα[.]ευε[
       ]ρόεc[..]και[.]ηπο[
       ]κυμ[..]ενηερ[
       ]αθέων[.]νεμωνçυ[
       ]ικ[.]ιευ[.]φυρωα[.]φι[

255   ]ευcτεφανοcθ[
       ]ιλομε[..]ηçκαιπ[
       ]να[.]ορ[....]λαομε[
       ]ιαυτον[..]καιλυc[
       ]νερατη[...]ειδ[...]ικ[

260   ]ριε[..]αδε[.]αcδιητ[
          ]ε·θ[....]τωτ[.]π[
             ]χεινορνα[
       ]η[   ]νος[..]εγ[
       ]ηκοντα[.]ιμυμοναερ[

265   ]κεανοιοβαθυρρειταο̣θ[
       ]τ[.]ην·ηδωκειαν[
          ]ν[.]ac[..]λλωτωκυπ[
       ]ν[.]ια[.]cικαιόι.νωνα.[
          ]cci·μεταχρόνια[..]α[

270   ]ῶγραιαcτέκεκαλλι[.]α[
       ]λ[.]αc[.]α[.]δηγραια..]α[
       ].χαμαιερχομε[..].[
       ]επλον·ευυωτεκροκ[
       ]ciπέρηνκλυτουωκε[

275   ]υκτοc·ίν’εcπε[..]δε.[
       ]αλητε·μεδουcατελν[
       ]ηταιδ’αθάν[.]τοικα[
       ]αρελέξ[.]τοκ[.]ἀνοχα[
       ‘.]ν[.....]νθεcιveἰαρ[

280   ]κ[.]φαληναπεδε[
       ]εμεγαcκαιπήγαcọ[
       ].ην[.]ταρωκεαν[.]νπ[
       ]cειονεχωνμεταχε[
       ‘]μενοcπρολιπώνχθ.[

285   ]υc·ζῆνοcδ’ενδωμαçι[
       ]ροπῆντεφέρειδιμητι[

287   ]εντρικέφαλονγηρυον.[

289   ]ενάριξεβιηηρακλήειη[

290   ]δεcciπεριρρύτωεινερ[
       ]ρβουcήλαcενευρυμε[
       ]ηνδιαβαcπόρονωκεα[

end of column

245 Π divides as Valckenaer, Θόη θ’ Ἀλίη τε, and so Aristarchus read in *Il.* xviii 40; the codd., scholia, and exegeses divide θοὴ Θαλίη τε or Θόη Θαλίη τε   246 Εὐνείκη codd. and Etymologica. Εὐνίκη had been restored by Graevius   250 Codd. have Δωρὶς καὶ Πανόπη (Πανόπεια Hermann) καὶ εὐειδὴς Γαλάτεια, and similarly *Il.* xviii 45 Δωρὶς καὶ Πανόπη καὶ ἀγακλειτὴ Γαλάτεια. Π probably had παν]όπ[η] τε κα[ὶ] ευε[ιδης: the space between π[and]τ is abnormally wide, but τε is also abnormally widely spaced out. The τε would only make sense if the line began καὶ Δωρὶς, as Peppmüller conjectured, instead of Δωρὶς καὶ   253 ζ]αθέων as codd.   256 φιλομμειδης apparently written with single μ, as in many codd.   259 Π agrees with *k* in omitting τ’ before ἐρατή   268 Presumably πνοιαῖσι and οἰωνῶν   277 ταὶ cj. Hermann: αἱ codd.   283 εχεν (as Z) cannot be excluded   286 φέρων codd.   288 omitted as in P. Milan Vogliano 38 (first cent.) and many codd.

2642. Π²³. Well-formed round capitals of biblical uncial type, comparable to **661, 2491.** Second century.

$$\cdot \quad \cdot \quad \cdot$$

```
           ].[
          ]ρωποι
          ]πλον
          ]οιο
     275  ]ωνοι
          ]cα·
          ]ρω
          ]της
          ]οῖcιν
     280  ]όμηcεν.
          ]ππος
          ]απηγας
          ]ί
```

$$\cdot \quad \cdot \quad \cdot$$

282 παρά is confirmed against περί

2643. Π²⁴. A somewhat rounded example of the angular type of hand, second to third century.

top of column

```
             ]αιϊμ[.]ρόεcc[
     360     ]αμφιρωωκ[
             ]προφερεcτάτ[
             ]θύοcεξεγέ[
             ]ολλαίγεμένειcι[
             ]νίcφυροιωκεα[..᾽
     365     ]αιανκαιβένθε[
             ]ιθεάωναγλ[
             ]οικαναχ[
             ]οπότνια[
             ]ν[..]ντ[.]νββρ[.]τον[
     370     ]ανπεριναιετά[
             ]γαν[......]ντεcελ[
             ]επιχ[.......]φαείν[
             ]νοίο[
            ᾿]c᾽ϋ[
     375     ]ενφ[
            ᾿]λλα[

             ]υcτε[
             ]ρεην[
     380     ]ητιθεα[
     381     ]ίκτ[
     383     ]υγα[
             ]καλ[.]ι[
     385     ]αριδείκε[
             ]εδιοcδόμ[
            ]ημ[.]κειν[
             ]ιβαρικτυπω[
             ]εcτυξάφθιτοc[
     390     ]αcολύμπιο[
             ]εθεοὺcπρο[
             ]θεῶντιτῆc[
             ]νγεραωντ[
             ]cπερεν[
```

end of column

364]ν̤ί̤ very uncertain, only specks remaining on a single fibre. τανιϲφυροϲ is the regular spelling in papyri, and found here in *k*   370 οἵ ἄν as most MSS.: ὄϲοι Q   373 θεοῖϲι τοὶ οὐρανὸν the MSS. except S, which has θεοῖϲι τοὶ: θεοῖϲιν οἵ Π. Similarly at *Od.* vi 243, P. Merton I. I gives νῦν δὲ θεοῖϲιν ἔοικεν οἳ οὐρανὸν ε[ὐ]ρὺν ἔχουϲιν for ἔοικε τοί. τοί is the form usually transmitted in this formula, cf. *Od.* iv 479, xi 133, xxiii 280   382 The line is omitted also by *k*, but seems to have been read by Aratus (*Phaen.* 99)   388 For the spelling βαρικτυπω, with dissimilation of υ to ι before υ in the following syllable, cf. τανιϲφυροϲ and τανίφυλλοϲ   391 πρὸ[ϲ Π: ἐϲ codd., for which cf. *Il.* i 402   394 ὡϲ τὸ πάρο]ϲ περ ἐν[, as conjectured by Hermann: ὡϲ τὸ πάροϲ γε μετ' codd.

2644. Π²⁵. Largish, inclined capitals, written in brown ink. Papyrus codex, fifth to sixth century.

Recto

```
                    ·          ·                    ·
                                      ]γερ[
          ]ελα . . ντ[ . . . ]ωνεχειαιϲαν[ . . . . . ]ων
          ]νκρ . ι . . ϲεβιηϲατοουδ'ε . απη[
          ] . [ . ]τειτη . . . ϲταπροτεροιϲιθεοι[ . ]κν[
425      ]εω[ . ]τοπ . ωτοναπαρχηϲεπλετοδ[
          ] . . . . . . . . ηϲηϲϲονθεαεμμ[
          κα[ . . . ]ραϲεν . . . . . τεκα[ . ]ουρανωηδεθ[
          αλλ'ετ . κ . ιπ . . ληιμαλλονεπιζευϲτε[
          ωιδ'εθελη . . . αλωϲπαραγεινετα[
430      εντ'αγορ . . α . . ϲιμεταπρεπει . ον[
          . [ . ] . . . . . . . λε . νφθιϲηνοραθω[
432      ανερεϲ . . . α . . απαραγειν[ . ]ταιοιϲκε[
434      . . . ε . . . . . βαϲι . . . . . α . αιδοιο[        ] . . .
433      νικηηντροφ . νεω . οπαϲαικαικυ[        ] . . .
435      . θλ . δ . . . . . ποτανδρεϲαγωνια[        ] . . . .
          . θαθε . . . . ιτοιϲπαραγινεταιη[        ]ηϲι
          νικηϲαϲ . . . . . καικρᾱτεικαλο[        ] . . . ν
          ρειαφερει . αι . ωντετοκευϲιδεκ[        ] . . .
          εϲθληδ'ιπ . . . . . . . ρεϲτα[ . . . ]κ'εθ[        ].
440      . . . τοιϲοιγλ . κ . νδυϲ[              ]ται
          . χονταιδ'εκ[ . . . ]κα[ . . . . . . . ]ω[
          . . ιδ[ . ]ϲα[ . . . . . . ] . ρη[
                           ]αι[
                    ·          ·                    ·
```

Verso

```
          ·          ·          ·          ·          ·
          γηλεε[ . . . ]ορεχω[
          ζῆνατεμητινε[ . . . ]θεωνπα[
          τουκαιυποβροντηϲπελεμιζεται[
          καιτουϲμενκατεπινεμεγαϲκρον[
460      νηδυοϲεξιερηϲμητροϲπροϲγουν[
          ταφρονεωνιναμητιϲαγαγωνο[
          αλλοϲαθανατ[ . ]ιϲινεχοιβαϲιληιδατι[
          πευθετογαργα[ . . . ]τεκαιουρανουαϲτεροεντοϲ[
          ουνεκαοιπεπρωτοεωυποπαιδιδαμηναι        [
465      καικρατερω[]περεοντιδιοϲμεγα . . . διαβουλα[
          . . [ . ]γ'αρ'ουκαλαοϲκοπιηνεχεναλλαδρκευω[
          αιδαϲεουϲκατεπινερεηνδ'εχεπενθοϲαλα[
          ]λλ'οτεδηδι'εμελλεθεωνπατερ'ηδεκαιανδρ[
          ]θαιτοτ'επειταφιλουϲλιτανευετοκηαϲ        [
470      ] . . . . . γαιαντεκαιουρανοναϲτεροεντα        [
μητ[ . ]νϲυμφραϲϲαϲθα . . . ϲλελαθοιτοτεκουϲα
          ]αφιλ[ . ]ντιϲαιτοδ'εριννυϲπατροϲεοιο
          ]ν . . [        ]πινεμ . γα . κρονοϲαγκυ . [ . . . . ]ηϲ .
          ]νγατ[        ]ημαλαμενκλυονηδ[]ε . θ . . το
475      ]εφ[        ]ϲϲαπερπρ . τογενεϲθαι
                    ]ικα[        ]κ[ . ]ρτεροθυ . ω
                    ]τη[        ] . . ναδ[
                                      ]κεϲθαι
                                      ]λωρη[
                                      ]μεναιτε [
480                                   ]ναν[
          ·          ·          ·          ·          ·
```

(Recto) 423 οὐδέ τ' ἀπηύρα codd. The letter after οὐδ'ε is not τ: a back-sloping stroke rises from the prolonged bar of ε, while a shorter stroke crosses the junction of the two, inside the angle. Perhaps a cancelled full-sized letter   428 Not πολὺ μᾶλλον: πολλῇ unverifiable. Evidently an error. τε[ιεται   430 The trace between ει and ον may simply be a high point; but the space is enough for a full-sized letter, e.g. ν   434 is missing between 433 and 435, and is no doubt the extra line written after 432, though the traces are not sufficient to verify the identification. The dislocation adds colour to Schoemann's suspicion that the line is out of place in the codd. He placed it after 429   435 ἀγῶνι ἀεθλεύωϲιν is shown to be an ancient reading   437 κρατει for καρτει, a common confusion

(Verso) 459 Π agrees with BS in the normal order μέγαϲ Κρόνοϲ, against Κρόνοϲ μέγαϲ of other MSS.   462 ἐν omitted after ἄλλοϲ, as also in Q   466 Peppmüller's insertion of ἄρ' is confirmed   469 Π agrees with most MSS. against B's λιτάνευϲε   471 Π agrees with most MSS. against *b*'s μῆτίν οἱ φράϲαϲθαι (μήτινα L, μήτιν οἱ *m*)   473 Traces and space both favour παιδω]ν ον[ϲ, as the MSS., rather than θ'ο[υϲ as conjectured by Schoemann, van Lennep and J. Cäsar   475 Probably ο]ϲϲα, not]οϲα. περπρωτο by a sort of haplography; so W before correction

2645. $Π^{26}$. Large-sized example of angular style. Cf. **2098.** Probably *c.* A.D. 200.

(*a*)		(*b*)	
	δω[		]ερ.ν[
505	και[	515	]ρεβοϲκ[
	τοιϲπ[		]εκ'αταϲ[
	κουρην[		]αϲδ'ουρα[
	ηγαγε[		]ϲιψ[
	ηδεοια[		ˆ]ϲκε[
510	τικτεδ[		
	ποικιλον[		
	.]ϲκακον[		
	...]τοϲγ[		

506-7 Paragraphus dividing sections: so in $Π^3$ (after 103 and 115), $Π^4$ (269), $Π^5$ (663, 779), $Π^{16}$ (286, 294), and often in papyri of the *Catalogue*

2646. $Π^{27}$. A somewhat crowded but neat example of the angular style, with deep descending strokes. Written in the second to third century on the verso of 7 lines of a document, probably second century.

650	...]νετ[
	μνηϲαμ[...]ιφ[
	εϲφαοϲαψϊκ...[
	ημετεραϲδιαβουλα[
	ωϲφατοτονδ'αιψ'αυ[
655	δαιμονι·ουκα[.]α[
	ϊδμενοτοιπεριμ[
	αλκτηρδαθανατο[
	ϲηϲιδ'επιφροϲυνη[
	αψορρονδεξαυτι[
660	ηλυθομενκρονου[
	τωκαινυνατεν[
	ρυϲομεθακρατοϲϋμ[
	]...[

652 ἂψ ἵκεϲθε as P. Ryl. 54 (s. i B.C.–A.D. i): ἂψ ἀφίκεϲθε codd.   654 ἂψ αὖτιϲ is a new reading (cf. 169 v.l.): P. Ryl. has αιψ[, and there is a spot after αψ in Π that might be taken for an apostrophe, P.S.I. 1191 has ᾳ[, the medieval MSS. ἐξαῦτιϲ   656 ὅ τοι: so P. Ryl., corrupted to ὅτι in the medieval tradition   659 αψορρον] δ' also P. Vind. 19815 (s. iv), αψορρο]ν without δ' P.S.I. 1191; the medieval MSS. are divided

2647. $Π^{28}$. Small round upright capitals. Papyrus codex, late third century.

Recto		
	680	...]ο[
		...]πη[
		...]ταρ[
		α[
		ω[.]αρεπαλλ[
	685	φωνηδ'αμφ[
		κεκλομενω[
		ου[.]αρετιζε[
		ειθαρμενμ[
		φα[.]νεβιη[
		bottom of page

Verso		
	735 (?)	]ιγιοχ[
	740	].[....]....[
		]ϲθενγενοιτο
		]ελλαθυελλη
		]θεοιϲι
		]αδεινα
	745	]εηϲι
		]νονευρυν
		bottom of page

736-9 (= 807-10) apparently omitted

2648. Π²⁹. Medium-sized capitals written in an upright and rounded form of the angular style, probably early in the third century.

(a)

```
            ].ις.[
            ]αποδωντ'αιπειαϊ[
            ]λ`ά'ωντεκρατεράω[
            ']φεсαυстоνόεντ[
685         ]ϊκετ'ουρανον[
            ]υνϊсανμεγα[
            ]νεονμενος·αλ[
            ]ληντοφρεν[
            ]δ'αραπουραν[
690         ]сυνὼχαδον·ρ[
            ]εκαιαστεροπ[
            ]ιερηνφλογα[
            ]ϊαφερέсβιρ[
            ].φιπυρ[
```

(b)

```
            ]χεται.]υδ[
            ]'αιειετερη[
            ]νεπιстρ[
            ]νειτηνα[
755         ]μενεπιχθ[
            ]υπγρρμεταχ[
            ]λοηνεφελη[
            ]αδενυκτοсπ[
            ]сκαιθανατ[
760         ]сφαεθωνε[
            ]νονεισανιω[
            ]'ετεροсμ[
            ]ανстρ[
            ]сιδηρ[
765         ]εесεν[
            ]πων[
767         ]θεουχ[
769         ]ασιν·δ[
770         ]λειης·τ[
            ]νει[
```

(a) 682 ποδῶν αἰπειά τ' ἰωή codd. (ποδῶν δ' αἰπειά τ' the Aldine); Π supports Hermann's transposition of the τ'   683 The first ά added above the line by the same hand as the text   684 Codd. have ὡс ἄρ' ἐπ' ἀλλήλοιс(ιν) ἵεсαν βέλεα стονόεντα: Π apparently ὡс ἄρ' ἐπ' ἀλλήλοιс ἔ]φεсαν стονόεντ[α βέλεμνα. Cf. *Od.* xxiv 180 ἄλλοιс ἐφίει βέλεα стονόεντα, where P. Ryl. 53 has стονόεντα βέλεμνα   691 ἀстεροπῆι is corrupted to ἀстραπῆ in the medieval tradition (but restored by conjecture in a few late MSS.)

(b) 762 τῶ]ν a possible interpretation, but τῶν δ]' favoured by the space. μὲν is confirmed after ἕτεροс   768 The omission of this verse confirms Wolf's suspicion that it is interpolated from *Od.* x 533 = xi 46. It is omitted also in cod. Paris. 2772 (though restored by the second hand)

2649. Π³⁰. Part of a handsome manuscript (the top margin measures 5 cm.) written in well-formed rounded capitals of medium size. **2090** is in a similar style, but probably not the same hand. Second century.

top of column

```
        χωρωιενευρώεντιπελω...εсχαταγαιηс·
        τωνουκεξιτονεстι·θυραсδεπέθηκεποсειδ[[ε]]ων
        χαλκειαс·τειχοсδεπελ ηλαταιαμφοτερωθεν[ ]
        ενθαγυγηсκοττостεκαιοβριάρεωсμεγαθυμοс
735     ναιουсινφυλακεсπιстοιδιοсαιγιοχοιο·
        ].νθαδεγῆсδνοφέηсκαιταρτάρουηερόεντος
        π[.]ντ[.]υτ'ατρυγετ ριοκαιουρανουαстερόεντοс[
        ]αντωνπηγαικαιπειρατ[.].[

740                        ].[..].[
```

731 ἔсχατα: so *a*, against κεύθεсι   732 τῶν: τοῖс or τοὶ δ' codd. Schoemann inferred a variant τῶν from the schol. λείπει ἡ διά, ἵν' ᾖ, διὰ τούτων τῶν ριζῶν οὐκ ἐκβαδιστέον. θύραс: so *b*QS, scholia, exegeses, Tzetzes *Theog.* 276, against πύλαс *k* (χεῖραс *a*). Ποсειδέων Tricl., -ῶν *k*, -άων *a*   733 δ' ἐπελήλαται is a new reading; codd. have δὲ περοίχεται or δὲ περίκειται   736 δνοφέηс: so apparently P. Mich. inv. 6828 (δνοφεη[ ); δνοφερῆс codd. here and in 807

2650. Π^{31}. Papyrus codex, written in a small sloping hand in brown ink. Fourth to fifth century.

Verso   ·   ·   Recto   ·   ·

         εϛεεδεχ[   ]ητιν
         θυιεδα[   ]πω¯
         ριπῆιϋπ[']νην
850   τρέεδ'αϊ[   ]ρήϲαϲ
         τιτηνεϲ[890   ]υν
         αϲβεϲτου[   ]τοϲ
         ζευϲδ˙˙[   ]ην
         βροντ˙[   ]˙ ˙
855   πληξεν[   ]αι
         επρ[˙]˙˙˙[895   ]ενεια¯

        ·   ·   ·   ·

847 ἔϛεε δὲ, so P. Antin. 71 (s. vi): ἔϛεϲε δὲ S, ἔϛεε πυρὶ most MSS.   849 and 850, the accents added by a second hand   850 τρέε, so schol. Hephaest. p. 320. 3 Consbruch: τρέ[[ε]] P. Antin.: τρέϲ(ϲ)ε codd.   856 Perhaps ἐπρ[ε]εθε[ϲπεϲίαϲ, as P.S.I. 1086 (s. ii) and most codd., against ἔπρεϲε of P, Tricl. ,and Etymologica

---

2651. Π^{32}. Informal round hand of medium size, probably to be assigned to the second century, on the verso of a register containing parts of five lines of names in a good round documentary hand of the early second century.

            ·   ·   ·   ·

             ]ϛτ[
             ]τεκ[
965   ]˙ρα˙˙[
             ]˙˙˙κ˙[
             ]πα˙˙[˙˙˙˙˙˙˙˙˙]˙[
             ]ρθεοῖϲ[˙˙˙˙˙˙˙]ατε[
          ]μ˙γπλουτο[˙˙˙˙˙]ρατοδ[
970   ]μ[˙]˙ειϲ˙˙ατηφι[˙]οτητι [
          ]πολωικρητηϲευπειου[
          ]ϛεπιγηυτεκαιευρεανω[
          ]ουτικαιουκεϲχειρα[
          ]ηκεπολυνδεοιωπ[
975   ]θυγατηρχρυϲηϲαφ[
          ]καιαγαυηυκαλλιπ[
            ]αριϲταιοϲβαθ[
             ]ρευϲτεφανω[
           ]αορικαρτεροθυ[
980   ]ολυχρυϲουαφρ[
          ]τωυκαλλιϛ[

               ·   ·   ·

971 ἐν as *a* : ἐνὶ *k*   974 Π agrees with W*k* in δέ οἱ against *n*VX τέ οἱ   981 κάλλιϲτον for κάρ-τιϲτον as S

INK DRAWINGS

2652. Ink Drawing

Plate   6·5 × 8·0 cm.   Second or third century

Along the fibres, drawing in ink of a female figure. Thick hair, from which ringlets fall down by the side of the neck. Prominently circled staring eyes: they perhaps represent a mask but the lips do not appear to be open. A chiton, clasped at the right shoulder, reaches to below the knee and is caught up by a girdle. The bare right arm is bent upward at the elbow and rests, with thumb extended, lightly on the chest. A cloak or scarf hangs down the left side from the shoulder, and a gathering of it is perhaps caught up by the left arm at waist level. A vertical ruled line to the left suggests that the figure was drawn inside a rectangular frame. The verso is blank.

Above the head of the figure the name Ἄγνοια can be read, written in letters which may be dated to the second or third century. Ἄγνοια, *Ignorance*, is the divine figure who speaks the prologue in Menander's *Perikeiromene*. The interest of this sketch is that it may be from an illustrated edition of Menander. **2653** was found not far away. Unfortunately there is no external evidence to associate these drawings with any particular copy of Menander found at Oxyrhynchus. **211,** a column of the *Perikeiromene* found, like **2652–3,** in the first season of excavation there, must be taken into consideration, and it is not possible to reject absolutely that the hand which wrote it (cf. II, plate iii) might not have written the six letters at the top of **2652.** Texts found in the immediate neighbourhood of **2652** and **2653** included documents and fragments of literature written in the first three Roman centuries.

2653. Ink Drawing

Plate   3·5 × 4·0 cm.   Second or third century (?)

Ink drawing, along the fibres. Head and shoulders of a figure, apparently a soldier wearing a helmet, with cheek pieces and possibly plumes. The figure does not appear to be masked, though the mouth may be open. The verso is blank.

On either side there are traces of letters, and above (and perhaps also below the letters) horizontal lines. The lines may be a frame for a text (e.g. a title, or for names), or some of them may be meant to signify abbreviations for words or names. Possibly they were intended to serve both purposes. Over the top left-hand letter the line looks particularly like an abbreviation mark. If that is right, it is unlikely that a description beginning on the left was continued on the right (e.g. a broken name Γλ]υ κ[ερα. It seems more probable that the arrangement of the writing round the

figure was like that in P. Ant. 15, where two columns of character-names flank a central *asteriscus* (J. Barns, H. Lloyd-Jones, *JHS* lxxxiv, 1964, p. 27). The letters might be read

$$] \; \overline{\nu} \qquad\qquad \overline{\kappa}[$$
$$].\nu \qquad\qquad \lambda\epsilon[$$
$$.\omega \; [$$

1 left: if ν is the right reading, it is written smaller than the other letters, perhaps high in the line to show abbreviation or termination.

2 left: a final vertical stroke is preceded by a trace curving up from below to join it towards its top. ν is not very satisfactory, μ might be preferable. Possibly a horizontal also precedes these marks.

1 right: instead of κ, ιc might also be read.

2 right: if one could assume the complete loss by rubbing of a second upright, ν might be read for λ. The second letter is represented by a curved foot on the line: ϙ is a possible alternative to ε.

Since this text was found fairly close to **2652**, it is tempting to suppose both fragments might derive from a copy of Menander containing illustrations. The supposed list of characters in **2653** might fit such an hypothesis. There is no means of telling whether the figure is from a scene heading, after the manner of the Terence miniatures, or from the opening of a complete play. PSI 847, re-examined by V. Bartoletti, *Studi ital. di filol. classica*, xxxiv (1962), pp. 21–24, appears to be another example of a papyrus text from Egypt containing illustrations to Menander, in this case coloured figures inserted in the body of the play.

(The figures **26** are to be supplied before **17–37**; figures in small raised type refer to fragments, small roman figures to columns; an asterisk indicates that the word to which it is attached is not recorded in the ninth edition of Liddell and Scott, *Greek–English Lexicon*; square brackets indicate that a word is supplied from other sources or by conjecture; a reference enclosed in round brackets indicates an interlinear comment.)

ἁβρός 37[11] 6.
αγ.[17[13](a) 9.
Ἀγαθοκλῆς [37[5] ii (c)7].
ἀγαθός 17[2] 2 18[1] i 4.
ἀγαπάζειν [19[19] 3].
ἄγε 19[1] i 7.
ἄγειν 25[1] I.
(-)ἀγείρειν 19[6] 5.
ἀγκυλότοξος 19[1] i 9.
ἀγλαῖα 35 i II.
ἀ[γ]λαοπη[21[1] ii 22?
ἀγλαός 25[1] 6.
αγγ[19[16] 7.
ἀγνός 19[18] 9 24[56](b) 5.
]αγορα[19[6] I.
ἀγώνιος 21[7] 13?
ἀδεής 24[4] 9?
ἀδελφ- 37[12] 15?, 18?
ἀδελφή 37[12] 13?
ἄδηλος [37[1](a) 25].
ἀεί 24[1] 6?
ἀείδειν 24[1] 6?
ἀείρειν [20[1] 12?].
ἀέλιος 19[13] 8.
ἀελλοπόδας [37[5] ii (c) 4?].
ἄζεσθαι 23[10] 6 35 i 9?
ἀη[Add. 2364[1] 3.
ἀηδονίς 25[1] 8.
ἀήτη 35 i 4.
Ἀθάνα 17[3] 3.
ἀθάνατος 17[13](a) 4?, [[24] I] 19[16]9 32[1] 7.
ἄθλησις 37[1](a) 20.
ἆθλον [21[7] 13?].
αἱ 17[13](a) 8, 16 37[1](a) 33.
Αἰακίδας 19[28] 2.
Αἰγαῖος (or -ον) 20[1] 12.
αἰγίκναμος [24[1] 4].
αἰγίοχος [17[19] ii 9].
αιγλα[35 i 20.
αἴθιος 23[48] 6?
αἰδνός 24[4] 5?

αἰέν 37[1](a) 33.
αιθιο.[35 ii 3.
αἴθοψ 35 i 4.
αἷμα 17[4] ii 4, 12.
Αἴμων, -μονι- [25[1] 5?].
αἰόλ- 24[48] 4.
αἰολόδειρος [17[4] ii 5].
αἶσα 17[4] ii 9 19[13] 10.
αἴσιος 37[13] [6?], 7?
αἰσχρός 36 i 9?
αἰτᾶσθαι 37[1](a) 38.
αἰχμά 19[1] i 6.
αἶψα 17[4] ii 17 19[16] 1? 23[48] 14 24[53] I.
ἀκάματος [17[17] 2?].
Ἀκέσανδρος [37[5] ii (a) 7].
Ἀκέστωρ 23[46] 1?
ἀκηδής 23[48] 3.
ἄκρα[37[5] ii (c) 8.
ἄκρος 17[4] ii 10 21[1](a) i 25 30 3.
ἀλαθής 24[1] 7.
ἀλαστεῖν [17[11] 2?].
ἄλαστος [17[11] 3?].
ἀλγινόεις [17[26] 1?].
Ἀλέξανδρ- [37[5] iii 4].
Ἀλέξανδρος [21[1](a) i 23?].
αλιας[23[2] 14.
*ἀλίμοχθος [23[46] 8?].
ἀλιπόρφυρος 19[16] 7.
ἀλκ[37[25] 3.
ἀλκά 21[1](a) 16?
αλκα.[24[10] 5.
Ἄλκηστις [23[41] 5?].
]αλκμ[23[57] 3.
Ἀλκμάων 18[1] i 3.
αλλ[17[7] ii 3, [19] ii 15.
ἀλλά 17[25] 3 19[1] i 7 21[2] ii 3?
ἀλλήλων 37[5] ii (a) 14.
ἄλλο.[17[32] 3.
ἄλλος 19[37] 2 36 ii 19.
ἄλοχος 22[1](a) 10 24[9](a) 5?
ἅλς 24[28](a) 3.

ἀλως.[19[15](b) 8.
αμ( ) (17[7] 3, [12] 3, [22] 2).
αμ[17[17] 2.
ἅμα 36 i 12, 13.
ἀμαιμάκετος [24[28](a) 4].
(-)ἀμαρτάνειν 20[1] 5.
(-)ἀμβλύνειν [23[29] 1?].
ἀμείβεσθαι 18[1] i 6.
ἀμείλιχος [17[8] 3?].
ἀμέτερος [17[13](a) 14?].
ἄμμι see ἐγώ.
ἀμπνυ- see ἀναπνεῖν.
ἀμφέπειν 25[1] 6.
ἀμφί 25[1] 6 [26[1] 4].
Ἀμφιαρητείδας 18[1] i 7.
Ἀμφιτρυωνιάδας [22[1](a) 10].
αμφο[23[1] 8.
ἀμφότερος [23[45] 5, [46] 2?] [25[1] 15].
ἄμφω 18[3] i 11.
ἄν 36 ii 10, 14? 37[1](b) 7.
ἀναγινώσκειν [37[1](a) 24].
ἀνάγκη [32[1] 8?].
ἀναιρεῖν 37[5] ii (a) 10, [12] 8?
ἀνακράζειν 19[1] ii 21?
Ἀνάξανδρος 18[1] ii 8.
ἀναπνεῖν 35 i 2, [16?].
ἄναυδος 24[1] 5.
ἀνδροκτασία [17[17] 6].
ἀνεμ(-) 24[28](d) 2.
ἀνήρ 19[15](b) 3? 21[7] 11.
]ανηρ 17[42](b) 4.
ἄνθος 36 i 19.
ἄνθρωπος [19[32] 9].
(-)ἄνθρωπος [23[50] 4].
ἀνιστάναι 18[1] i 5.
ἀνορέα [23[24](b) 6?].
ἀντικρύ 17[4] ii 10.
ἀνύειν [25[1] 17?] -τειν 34[1] 3.
ἀοίδιμος [19[14] 6].
ἀοιδός 18[1] i 4 21[1](e) ii 31?
απαις[19[18] 16.
ἀπαμβλύνειν [23[29] 1?].

ἀπαμείβεςθαι 17 [¹³⁽ᵃ⁾ 2], [⁷⁰ 2].
ἄιπερ [37 ¹⁽ᵃ⁾ 19?].
ἀπήνα 18 ¹ ii 5.
*ἀπιοδερκής [24 ²⁸⁽ᵃ⁾ 5?].
ἀπό 17 ⁴ i 14 23 ¹⁰ 3, 21 ⁽ᵃ⁾ 6 27 11?
  30 4 37 ¹⁽ᵇ⁾ 4, [⁵ ii (a) 6], ³⁸ 2?
ἀποβάλλειν 17 ⁴ ii 17.
ἀποικία 37 ⁷ 4.
ἀποκλίνειν 17 ⁴ ii 14.
Ἀπόλλων [Add. 2364 ¹ 11].
ἀπρόςοπτος [26 ¹ 6].
ἀπύειν 36 ii 10.
ἄρα 17 ⁴ ii 12, 14.
ἀργαλέος 17 ¹⁷ 4 [19 ³ 2].
ἀργινόεις [17 ²⁵ 2?].
Ἀργώ 25 ¹ 5.
ἀρετά 25 ¹ 4 26 ² 4?
ἀρετή 36 i 8 37 ³³ 3?
ἀρηγών [24 ²⁹ 3?].
ἀρηΐφιλος 17 ²⁵ 4.
ἄριστος see ἀγαθός.
ἀρμ[20 ¹ 12.
ἀρμ[25 ¹¹ 4.
ἅρμα 32 ¹ 4?
ἁρπάγιμος 19 ¹⁶ 13.
Ἄρταμις 19 ¹⁸ 11.
Ἄρτεμις 36 ii 22.
ἀςπίς 17 ⁴ i 12.
ἀςτήρ 35 i 3.
ἄςτυ 19 ²³ 4.
ἄτερθε(ν) [22 ¹⁽ᵇ⁾ 18].
ἀτρύγετος 24 ²⁸⁽ᵃ⁾ 3.
αὖ 25 ¹ 14?
αυγ[24 ⁵³ 7.
αὐτάρ 18 ¹ i 9 23 ²² 4?
αὐτίκα [22 ¹⁽ᵃ⁾ 12] 24 ¹ 8.
ἀντμά 24 ⁴⁸ 1.
αυτο 36 i 10.
αὐτοκαςιγνήτα [25 ¹ 14].
αὐτοκρα[[20 ¹ 6].
αὐτός 19 ²³ 4 36 i 6, 16, ii 11 37
  ⁵ ii (a) 10.
αὔχα 37 ¹⁽ᵃ⁾ 13, 37.
αὐχεῖν [37 ¹⁽ᵃ⁾ 16].
αὐχήν 17 ⁴ ii 14.
Ἥφαιςτος [17 ⁴⁸ 2].
ἄφαρ.[24 ⁴⁸ 2.
ἀφικνεῖcθαι [17 ⁶ 1?] [23 ¹⁹ 6?].
ἀφιςτάναι [37 ¹⁽ᵇ⁾ 10].
Ἀφροδίτα 19 ¹⁸ 11.
Ἀχαιός 19 ¹ i 15, ¹⁰ 4.
Ἀχέρων 17 ⁴⁷ 1?
ἀχλυόεις [24 ¹² 3].
ἄχος 37 ¹⁽ᵇ⁾ 6.

βαθύς [37 ⁵ ii (a) 7].
βαίνειν 18 ¹ ii 6.
βάλλειν [37 ³⁵ 2].
(-)βάλλειν 17 ⁴³⁽ᵇ⁾ 6 23 ³⁵ 3?
βαρύς 19 ³² 4 25 ¹² 2?
βαςιλεύς [19 ¹⁴ 6] 25 ¹ 14.
βαςιλητίς [24 ²⁹ 4].
βία 19 ¹ i 6.
βια[19 ³⁴ 1.
βιοτ[17 ¹³⁽ᵇ⁾ 3?
(-)βίοτος 24 ²⁸⁽ᵈ⁾ 5.
βλάπτειν 36 ii 16.
βλαστάνειν 24 ¹⁵ 5?
βλοςυρός [19 ²⁶ 4?].
βουλεύειν 25 ¹¹ 3.
βοῦς 17 ¹⁵ 3.
(-)βρεμέτας [17 ⁶⁸ 3?].
βροτόεις [17 ⁴ ii 13].
βροτός 37 ¹⁽ᵃ⁾ 34.
(-)βροτος 28 ¹ 5.

γᾶ 17 ⁴ i 8?, ii 6.
γαιάοχος 19 ¹⁸ 9.
γαιήοχος [24 ⁵⁶⁽ᶜ⁾ 6].
γαληνός 37 ⁸ 2.
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γάνυcθαι [17 ¹¹ 8?].
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Γαρυόνας [17 ³ 8?, ¹¹ 4, ⁶³ 4?].
γε 22 ¹⁽ᵃ⁾ 11.
γειομόρος [35 i 3].
γενικός 37 ⁸ 7?
γεραίρειν 21 ⁷ 2?
γέρανος 23 ² 11.
γεραρός 21 ⁷ 2?
γέρας Add. 2364 ¹ 5.
γεωμορία 24 ²⁸⁽ᵉ⁾ 2.
γῆρας [37 ³⁵ 1 a].
γίγνεcθαι [17 ¹³⁽ᵃ⁾ 26] [19 ¹⁶ 21].
γιγνώcκειν 20 ¹ 2.
γίνεcθαι 37 ¹⁽ᵃ⁾ [18], 30.
γλαυκῶπις [17 ⁸ 3].
γλυκ(-) 24 ¹ 11.
γλυκερός 37 ¹⁽ᵃ⁾ [13], [16], 17.
γλυκυ[[23 ¹⁰ 3].
γλυκυφω[ν- 36 i 21.
Γογγύλη [37 ³⁵ 1].
γον[23 ⁵ 16.
Γοργύλας 37 ³² 2.
γρα[37 ²⁴ 5.
γυνή [37 ¹⁵ i 1?].

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γωνάζεcθαι 17 ¹¹ 4.

δαεις 19 ¹⁵⁽ᵇ⁾ 4.
δαιμ.ν[24 ⁵⁶⁽ᶜ⁾ 4?
δαίμων 17 ⁴ ii 8 24 ¹ 4.
δάϊος [19 ¹⁴ 8].
δαΐς 27 6, 11?
Δᾶλος [24 ⁵⁰ 2].
δαμαλίζειν 24 ²⁹ 7.
δαμᾶν 37 ⁵ ii (c) 5?
Δαμάτηρ 25 ¹ 11.
Δαρδαν(ι)- [19 ¹⁸ 2?].
δατεῖcθαι [36 ii 7].
δέ 17 ⁴ i 14, ii 6, 8, 10, 12, 14, ¹³⁽ᵃ⁾
  2?, 16 18 ³ i 4 19 ¹³ 3, ¹⁴ 5,
  ¹⁹ 2 20 ¹ 4, 7 21 ⁷ 11, 12?
  23 ¹ 11 24 ¹ 6?, 7 25 ¹ 1,
  9, ¹⁴ 33 12 35 i 4 36 i 2, 3,
  4, 13, ii 9, 12, 19? 37 ¹⁽ᵃ⁾ 33,
  36, ¹⁽ᵇ⁾ 12, ⁵ ii (c) 5?
δεδίcκεcθαι 17 ¹³⁽ᵃ⁾ 6.
δεινώψ [24 ²⁸⁽ᵈ⁾ 2?]
δένδρον Add. 2364 ¹ 6.
δεξίτερος 24 ²⁹ 11?
δεcμός 33 14.
δευτερ[ο- 17 ³¹ 2?
δέχεcθαι [23 ¹ 12].
δή 19 ¹ i 7 36 ii 9.
Δημήτηρ [25 ¹ 7]; see also Δαμά-
  τηρ.
διά 36 i 3.
δια(-) 36 i 13.
διαιρεῖν [17 ⁴ i 5].
διαμπερές [24 ⁹⁽ᵃ⁾ 4?]
διαπρύcιος [17 ¹⁷ 7].
διαcτε- 33 11.
διαcτέλλειν [36 i 1?, 2?].
διαcχίζειν 17 ⁴ ii 8.
(-)διδόναι 17 ⁴⁶ ii 3? 24 ¹⁰ 3.
δίδυμος 22 ¹⁽ᵃ⁾ 6.
διέκ 23 ⁴⁶ 5.
διέχειν 17 ⁴ ii 10.
διϊcτάναι 19 ¹ i 11.
Διόνυcος [23 ¹⁰ 1?].
δικ- 37 ⁸ 11?
διώκειν [32 ¹ 4].
Διώνυcος [23 ¹⁰ 1?].
δνοφέος 37 ¹⁽ᵇ⁾ 6.
δοιός 23 ² 17?
(-)δολομ[23 ¹⁶ 4?
δόμος 24 ²⁸⁽ᵉ⁾ 5.
(-)δοξα 23 ³⁵ 5.
δόρυ 25 ¹ 5.

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δύο 37 ⁵ ii (a) 11.
δυcα[37 ¹⁽ᵃ⁾ 12.
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  24 ¹ 7, 10 37 ¹⁽ᵃ⁾ 33, 34, 35,
  38 Add. 2364 ¹ 16?
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  36.
εἰ 37 ¹⁽ᵇ⁾ 9.
εἴμειν see εἶναι.
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  (εἴμειν) 36 i 20 37 ¹⁽ᵃ⁾ 33.
εἰς 36 i 9, 13, ii 5?; see also ἐς.
ἐκ 25 ¹ 9?
ἐκάεργος [Add. 2364¹ 11].
ἔκᾱλος [23 16?
ἕκαστος 19 ³⁷ 4?
ἑκατόγχειρ 27 9.
ἔκγονος [18 ¹ ii 9?].
εκδρ[37 ³⁰ 5.
ἐκθρώcκειν 19 ¹⁸ 8.
ἐκτός [37 ¹² 9].
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ἐλαία 35 i 13.
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ἐλεγχής [17 ¹³⁽ᵃ⁾ 11?].
ἔλεγχος [17 ¹³⁽ᵃ⁾ 11?].
Ἑλένα 19 ¹⁴ 5.
Ἐλευcίνιος 25 ¹ 11.
Ἕλλαν [23 ⁴⁸ 5].
Ἑλλάς 25 ¹ 1.
ἐλλιπής [37 ⁸ 8?].
ἐλπίς 37 ¹⁽ᵃ⁾ 15, [17].
ἐμός 17 ¹⁵ 3.
ἔμπεδος [24 ²⁸⁽ᵉ⁾ 3] [26 ¹ 5].
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  13 23 ³⁰ 3 25 ¹ 12 27 6 37 ¹⁽ᵃ⁾
  4, 20, [⁵ ii (a) 8], ⁵ ii (c) 7, ¹² 9,
  ³³ 5?
ἐναίcιος 37 ¹³ [6?], 7?
ἐναντίος [23 ² 15].
ἐναργής [19 ¹⁶ 2] [24 ¹ 9].
ἐνέδρα [37 ¹⁽ᵇ⁾ 19].
ἐνέπειν 17 ⁷⁰ 1.
ἐνερείδειν 17 ⁴ ii 7.

ἐνίπτειν 37 ¹⁽ᵃ⁾ 34.
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ἐξανδρω- 21 ¹⁽ᵃ⁾ i 23?
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ἔπειν 25 ¹ 6.
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  1? 18 ¹ i 9 30 3 36 i 10, ii 11,
  12 37 ⁵ ii (a) 10, [⁷ 7].
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ἐπικάρcιος 17 ⁴ ii 15.
*ἐπικλοπάδαν 17 ⁴ ii 6.
ἐπίκουρος 19 [¹ ii 7?], ¹⁸ 1.
ἐπίπαςτρον 36 ii 11.
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(-)εργ(-) 32 ¹ 6.
(-)εργο- 19 ¹ i 26.
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Ἐρένιος 37 ¹⁰ 5.
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ἐρῆμος 24 ¹ 3.
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ἐρυcα[18 ³ ii 8.
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(-)ἔρχεcθαι 37 ⁵ 3 27 3 32 9.
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ἐς 22 ¹⁽ᵃ⁾ 5? 37 ⁵ ii (a) 6.
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ἐcθλ(-) 24 ⁷ 6.
ἐcθλός 18 ³ i 4.
Ἑcπερίδες 17 ⁶ 3.
ἑcπέριος 36 ii 15.
ἑταῖρος 36 ii 7.
ἕτερος 37 ⁵ ii (a) 5.
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εὐαγής [Add. 2364 ¹ 7].
εὐαίνετος [Add. 2364 ¹ 8?].
εὐανθής [27 7].
εὔκολος (37 ¹³ 10].
εὐκτίμενος [19 ³² 7].
εὔκτιτος 24 ²⁸⁽ᵉ⁾ 5.
εὐμο[22 ¹⁽ᵃ⁾ 6.
εὐπειθής (or Εὐ-) 37 ¹³ 4.
εὐρυεδής [24 ⁹⁽ᵇ⁾ 2?].
εὐρύοπα [19 ¹ i 16].
]ευτροχ[19 ⁴¹ 3.
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]θανατ[17 ¹⁹ ii 14.
θανατ[(17 ⁴ ii 2).
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θάπτειν [33 15?].
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  24 ¹ 8 25 ¹ 15 27 2? 36 ii 12
  37 ¹² 7, 11, [11?] Add. 2364
  ¹ 12.
θεοφιλ- 37 ⁶⁽ᵃ⁾ 4.
θέcμιος 24 ⁴ 7.
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θεωρεῖν 37 ¹⁽ᵇ⁾ 20?
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θραcυ(-) 23 ⁴⁶ 6 24 ²⁹ 6.
(-)θρονος 23 ¹ 8.
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Θυμβραῖος 37 ¹² 10.
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ἱερόν [37[12] 10].
ἰή 30 2 (bis).
ἱκνεῖσθαι [25[1] 16?].
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Ἱπποκρατίδας [23[1] 11?].
ἵππος 17[17] 8.
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καίειν [19[14] 8].
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(-)καλεῖν 36 ii 23?
κάλλα 19[23] 3?
Καλλίας [37[1(a)] 32].
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καλλίκομος [33 17].
καλλίων [17[13(a)] 20?].
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κάλυμμα [37[8] 5] Add. 2364[1] 19.
καλύπτειν [17 ([12] 3?)].
]κάματος 17[17] 2.
κᾶπος 25[1] 8.
καρπάλιμος [18[3] ii 6?].

κασιγ[νητ- [23[21(a)] 7?].
κάσις 23[16(a)] 5.
κατ- 36 i 5.
κατά [19[13] 10] 36 ii 14?, 25.
καταισχύνειν 17[4] ii 16.
κατακαδ[17[24] 1.
καταμα.[17[24] 1.
καταμάρπτειν [23[5] 17].
κατασπείρειν [Add. 2364[1] 17?].
καταφράζειν 17[4] i 10?
κατέχειν [37[1(b)] 10].
κατόπισθε 23[1] 7.
καυχᾶσθαι [37[1(a)] 17].
καύχησις [37[1(a)] 18, 39].
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κεῖθι 23[2] 16.
Κεῖος 25[1] 7.
κελαινός 33 13?
κελεύειν 19[14] 7.
κέλευθος 22[1(a)] 9.
κεν 36 i 7 37[1(b)] 5.
κερα[17[13(a)] 14.
κερδίων 17[4] i 7.
κεφαλά 17[1] 4, [[4] ii 3?, [42(b)] 1].
Κηναῖος (or -ον) 23[2] 12.
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κλεεν[ν(-) 30 4?
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κλεο[19[15(b)] 7.
κλέος [19[32] 9].
κνακά 19[18] 14.
(-)κνάμπτειν [17[41] 4].
(-)κνισον 23[30] 7.
Κολχ(-) [23[54] 3?].
κονία 17[18] 1.
κορθύειν [37[7] 9?].
Κοριν[θ- 23[22] 5? 37[5] ii (c) 10.
κορύσσειν [37[7] 8].
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κουροτροφ(-) [24[53] 12].
κοῦφος [19[3] 3].
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κρε[23[3(a)] 10.
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*κυανόσελμος [25[1] 4].

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*κυδαλέος [19[14] 3?].
]κυδος 24[9(a)] 2.
κῦδος 26[2] 5.
κ]υκλοδ[24[29] 23.
κῦμα [17[6] 1?] 19[25] 5 [37[7] 6?].
κυνέα 23[32] 1?
κυνηγ- 37[1(a)] 6.
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κυρεῖν Add. 2364[1] 12.
Κυρήνη 37[5] ii (a) 8.
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λαδερ[[21[1(a)] i 17].
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λάια 36 ii 7?
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*λατερπής 22[1(a)] 3.
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(-)λέγειν 19[16] 19 36 i 13.
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(-)λείπειν 19[18] 3.
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λευκ[17[19] ii 6.
λιβάς [24[53] 10?].
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λόγος 19[5] 6? [21[1(a)] i 14? 36 ii 6?].
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μάχεσθαι 37[9] 3.
μάχη 17[17] 6.
(-)μαχία [24[29] 8?].
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μέγας [17[2] 2] 19[1] i 22, [2] 3, [9?].

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μηδέ 17[13(a)] 7.
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μιαίνειν 17[4] ii 12.
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(-)μικτός 23[21(a)] 1?
μίμνειν [17[3] 1].
μιμνήσκειν 17[3] 6 μεμνᾶσθαι [21[1(a)] 13].
μιν 22[1(a)] 12.
μναμος[37[30] 8.
Μναμοσύνα 21[1(d)] ii 33?
μναστεύειν 18[1] ii 7.
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μόρσιμος [17[13(a)] 21].
Μοῦσα Add. 2364[1] 9.
μουσικ- 37[34] 4?
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ναῦς 30 3.
ναύτας [24[28(d)] 5].
ν(ε)ισομ[17[19] ii 3?
νέκταρ 37[18] 3.
νεκταρ- 37[13] 2.
νέκυς [37[8] 8].
νεοῦν 24[28(d)] 8?
νεφ[33 12.

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Νίκανδρος 26[2] 2?
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(-)νοεῖν 37[13] 3.
νομεύς [17[10] 3?].
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νόθος 37[11] 2?
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νῦν 17[13(a)] 20 19[30] 5 36 ii 10.

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ὁ (dem.) 17[4] i 14, ii 6 23[21(a)] 8?
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ὅδε 25[1] 12?
ὁδός 36 i 17?
ὀδύνα 17[4] ii 6.
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οἱ 23[50] 2 33 12.
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ὄλβιος 25[1] 14.
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ὀλεσάνωρ 17[4] ii 5.
ὀλκός 35 i 17.
(-)ολλύναι 17[18] 4.
Ὀλύμπ[17[13(a)] 10.
Ὀλυμπιονίκης [37[5] ii (c) 10].
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(-)ὀμνύναι 19[13] 1.
ὅμοιος 37[12] 11.
ὄνειδε[17[13(a)] 22?
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ὀξύς [21[7] 12].

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ὁππότε 23[41] 6 [24[1] 10].
ὅππως 19[47] 6?
ὅπως 18[1] ii 5.
ὁρᾶν 22[1(a)] 6?
ὀργᾶ 24[4] 11?
(-)ὀρνύναι 23[59] 1.
ὄρφνα 35 i 2, 16.
Ὀρχομενός 25[1] 9.
ὅς 36 ii 5?, [14].
ὅς (possess.) 17[3] 4.
ὅσος 22[1(a)] 13.
Ὄσσαθεν 20[1] 13.
οσσας 33 6.
ὅστε 17[4] ii 16.
ὅστις 17[13(a)] 21.
ὅτε 23[32] 2?
ὅτι 17[13(a)] 21? 37[6(a)] 5.
ὅττι [24[53] 6.
οὐ 17[19] ii 13 21[7] 9 24[28(e)] 4, [5] 36 i 11, ii 10, 25.
οὐδέ 19[18] 11 37[1(b)] 5, 7, 9.
οὐδέ( ) (17[12] 3).
οὐδεμ[24[28(d)] 6.
οὖν 37[12] 10.
οὐρανός [24[1] 1?].
οὗτος 17[13(a)] 25? [21[1(a)] i 12] 23[46] 2? 36 i 12, 20, ii 5 37[1(a)] 33, 37.
οὕτως 36 ii 6 37[1(a)] 17, 29?
ὀχεῖσθαι [37[5] ii (a) 11].
οχον[24[53] 11.
ὀψίγονος Add. 2364[1] 13.

παγά [Add. 2364[1] 14].
παγκοίτας 23[30] 8.
παγχρύσεος [17[6] 3?].
(-)παθ- 37[35] 8.
πάθημα 37[1(b)] 9.
παιηων [30 2].
Παίονες [19[1] i 9].
παῖς 18[1] ii 8 19[16] 18 [30 5?] 37[12] 10.
παλ- 23[21(a)] 4.
πάλιν 36 ii 16.
Παλλάς 24[29] 2.
παμ- 17[3] 1.
παμπ- 23[41] 4.
παμφυλ[(or Π-) 23[2] 1.
πανουργία [37[1(b)] 8].
παρά 35 i 8.
πάρα 23[5(a)] 11.
παραβάτης 37[5] ii (a) 11.

PLATE I

PLATE II

2618

PLATE III

PLATE IV

PLATE V

2621

2622

2634

PLATE VI

PLATE VII

29 33 32 43 41

34 42 54 48

30 44 45 55

35 47 49 52

31 50 53 61

46(a) 46(b) 56 57 59 60

58 66 62 63

68 64

67 65

2630 2623

PLATE VIII

PLATE IX

28 (b)

28 (a)

28 (f)

30

31

28 (c)

32 (a)

34

28 (d)

29

32 (c)

33

32 (b)

32 (d)

28 (e)

PLATE X

ΕΤΙ

37

42

44 38

35

36 39

43 40 ΟΝΦ

48

46 47

54

55 41

56(a)

56(b)

52

51

53

56(c)

2624

2627

PLATE X

11

13

12

1(b)

1(a)

5

3

1

4

2

7

10

6

3

2

9

4

8

2626

2631

2625

PLATE XII

ΝΥΚΤΕΡΟΝ . . ΡΟΝΑ
ΕΝΑΜΠΝΥ . . ΗΝΟ . ΝΩΝ
. . . ΙΝ Η . Μ . . . C
. . ΤΗ ΔΑΝΘ . . . . ΗΔ . . . Ν

ΚΑΙ Κ
. ΙΘΙ
ΚΑΛ

. Π . CΑΝ

. . Π . . . . ΤΑ . ΙΝ
CΑ . ΟΜΕΝΑ . ΕΝ ΤΟΥ . . .
ΙΑΚΥΧΡΥ . . . ΕΩ . ΤΜΩ . Ω
. ΑΓ . Ν . . C . ΚΗ . ΤΗ
ΥΝ . Ι . Κ . C ΤΖ . ΗΑ
Ι . Ο . Θ . ΥC . Α . ΑC
. . Ν
. . Ι . Η Μ . . Π . Υ . .
Π . . . . Ν ΟΡ . ΝΑ .
Υ . . Υ . . ΟΝ . C . . Κ . C
. C . ΑC
. . . Θ . . . .
. . . . ΑΝ
. . . . Ι . Ο . CΙΝ . . . Γ .

2635

. . . . Η . ΡΥ .
. . . Α . . ΟΝ .
3 . C .
. . . . Η . . . . C . Ρ . .
. . . . Ο . . . C . . ΓΑ . .
. . ΕΡΓ . . . C . ΕΠ . . .
. . Α . . ΗΑ . . . ΤΟΙC . .
. Η . . . . ΛC
. . . . . Θ . . Α . . ΤΟΤ

1

. Τ .
. Η Α
. . . C

2

2632

Ν
. . Η .
. CΙΑ . C
. ΥΑC ΤΡ .
. ΕΙΝΟΥ .
. . ΜΙ Ο Ν .

2629

PLATE XII

1(a)

2

1(b)

2364 Add.

3

25(a)

25(b)

2624

2633

26

2636

23

2624

24

2624

27

PLATE XV

(a)

2639

(b)

(c)

(d)

2640

(e)

2652

2653

2646

2648 (b)